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ABSTRACT

Written in terms of behavioral objectives, the teaching strategies in this guide are divided into nine areas: the parts of speech, the basic sentence pattern, literary genre and their elements, composition, creative writing, vocabulary development, literature, library systems, and punctuation. Following each stated objective are suggested activities. The 19 appendixes serve several purposes: (1) for those objectives that seem to be particularly difficult to teach, a teaching unit is suggested; and (2) for those objectives that can be used with qualitatively different students, some ideas are presented. Fun, creative ideas are also described. Among the topics addressed in the appendixes are the novel, book reports, poetry, short stories, paragraph writing, readability formulas, Latin and Greek elements, a media survey and newspaper study guide, a book list for grades seven through ten, recommended commercial games, a list of audiovisual resources, a note on plagiarism, and literature dealing with minority groups. (HOD)

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PROGRAM GUIDE AND TEACHING AIDS AND STRATEGIES

for

ENGLISH 7

Prepared by

Diane Duncan

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PROGRAM DESCRIPTION, GOALS AND OBJECTIVES
Sweetwater Union High School District
1130 Fifth Avenue
Chula Vista, California
1976

CS205918

JUL 15 1980

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SWEETWATER UNION HIGH SCHOOL DISTRICT

DEPARTMENT: INSTRUCTIONAL SERVICES BULLETIN NO.: 125

EFFECTIVE: 6-6-63

SUBJECT:
PHILOSOPHY AND GOALS STATEMENT

REVISED: 5-18-72

REFERENCE: *Approved by: Board of Trustees 6-6-63; 9-18-69; 5-18-72*

PAGE 1 OF 4

PHILOSOPHY STATEMENT

Our public schools exist to provide an effective educational program and the opportunity for each student to develop his capabilities to the maximum so that he may act constructively as a contributing citizen in a changing society.

GOALS STATEMENT

Pursuant to this philosophy, the following goals shall form the pattern or blueprint by which the curriculum, the co-curricular activities and the services of certificated and classified staffs are to be directed.

In Respect to Development of Intellectual Discipline, a Student Will:

Possess a mastery of basic learning skills

Develop a background of a varied and broad span of knowledge in preparation for living and working effectively in society, and/or for advanced and further in-depth study in the academic world

Develop the power to think constructively, to solve problems, and to reason independently

Develop the ability to communicate effectively

Develop special interests and abilities

Develop effective individual study and research skills and work habits

Develop the ability to think creatively

Develop an intellectual curiosity and a positive attitude toward life-long learning

Accumulate a knowledge of, and respect for, our own and other cultures and civilizations, past and present, and recognize implications for the future

In Respect to the Development of Economic Independence and Vocational Competence, a Student Will:

Have sufficient vocational and career-oriented opportunities to provide motivation and preparation for gainful, realistic employment upon graduation

Develop an understanding of the values of natural and human resources

Develop understanding and competence in personal buying, selling, and investment

In Respect to Development of Citizenship and Civic Responsibility, a Student Will:

Develop an understanding and knowledge of all forms of government and recognize the responsibilities of a private citizen in a capitalistic and democratic society and be a willing and active participant

In Respect to Development of Competence in Social Interaction and Human Relations, a Student Will:

Develop conduct and actions based on a sense of personal worth and dignity, as well as the worth and dignity of every other individual

Understand the value of the family as the basic unit of society, and accept the duties and responsibilities, as well as the privileges and rights of family life

Develop an understanding and appreciation of the culture of persons of diverse racial and ethnic backgrounds

SUBJECT:
PHILSOPHY AND GOALS STATEMENT

BULLETIN NO.: 125

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In Respect to Development of Moral and Ethical Character, a Student Will:

In cooperation with home, religious organizations, and community agencies, develop an enduring foundation for an individual moral and ethical value structure

Develop the ability to think and act courageously and responsibly in a free society

Develop the ability to act truthfully and with self-control within the harmony and beauty of reason

In Respect to Fostering the Achievement of Self-Realization, a Student Will:

Develop an attitude for excellence and a sense of pride in all his efforts

Evaluate his own abilities and achievements realistically and develop his own talents to the maximum, not only for self-enjoyment, but to become a productive citizen in society

Develop self-understanding, a sense of positive self-worth, and self-assurance

Develop the ability to adjust to a changing environment and to the changing demands of society

Cultivate appreciation for beauty as found in nature, as well as that aesthetically expressed by man in art, music, literature, dance, and other activities

Develop creative self-expression in the arts and humanities

Develop interests in, and ability for, constructive leisure time activities and avocational pursuits

SUBJECT:
PHILOSOPHY AND GOALS STATEMENT

BULLETIN NO.: 125

PAGE 4 OF 4

ISSUE OR REVISION DATE: 5-18-72

In Respect to the Development of Mental and Physical Health, a Student Will:

Possess an understanding of good physical and mental health, and develop sound personal health attitudes and practices

Develop toward his own maximum in physical fitness

Develop an understanding of, and a concern for, public health and safety

Approved by:

BOARD OF TRUSTEES
May 18, 1972

APPROVED BY:

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PREFACE

The recent trend in curriculum writing and evaluatings has been to state the content in terms of behavioral objectives. Behavioral objectives states in precise terms the nature of what is to be taught and how it is to be evaluated. The section dealing with the teaching strategies, stated the objectives behaviorally. This is not my desire but rather a state mandate, by which we all must comply. The objectives are written sequencially, but each is written so it is a separate entity. While the approach has been to write behavioral objectives, these objectives can not begin to "measure" the importance of educating the student in becoming an integral, communicating member of our society. It is this humanistic area that is not (and can not be) stressed enough. The teacher should none the less include this assessment of the student's ability to relate to his peers, himself, as a part of the curriculum include it in daily planning.

The teaching strategies are divided into nine different areas; (1) the parts of speech, (2) the basic sentence pattern, (3) literary genre and their elements, (4) composition, (5) creative writing, (6) vocabulary development, (7) literature, (8) library systems, (9) punctuation. The quarterly plan should be employed for interrelation of these nine areas. The appendices have been developed to serve several purposes. First, for those objectives that seem to be particularly difficult to teach, I have suggested a teaching unit that has been used successfully by teachers throughout the district. Second, for those objectives that can be used with qualitatively different students, I have included some ideas. Third, if I have come across some fun, creative-type ideas, I've included them for whatever reason.

While all objectives necessary to be mastered in seventh grade English have been stated, I have included more objectives. The teaching objectives, then are not listed in the minimal manner. It is possible that some of the students should not be expected to reach all objectives, while other students may need to strive for more than those stated here. It is a difficult but a necessary task to assess each student's ability level and then develop a challenging but reachable course for all students.

A STATEMENT OF PHILOSOPHICAL PRINCIPLES

A consideration of the following statement by Leo B. Kneer may be helpful in utilizing the content of this curriculum guide.[1]

1. There is no ONE WAY of teaching or learning. Therefore, there is no one structure, no one sequence, no one organization that is clearly superior in all cases to another. Yet structure, organization, and sequence are essential to teaching and learning.

2. There is no clear grade level distinction in our classes. Therefore, books should contain ranges of conceptual difficulty. Grade readability, as determined by various readability formulas, cannot be determined in literature books since a formula cannot measure the interest a student brings to a selection -- an interest which is a paramount factor in his success.

3. The concept-objective is not circumscribed by time: what we encounter in a book when we are eight years old, we may begin to understand when we are eighteen or thirty-eight or eighty. Thus, establishing behavioral objectives that relate to major functions of the literary experience is hazardous, if not impossible. Certainly the most important values in the study of literature are not measurable at any given time by objective means.

4. Materials studied by students must be relevant to students; selections must be capable of engaging young people of this time and place. But relevance has nothing necessarily to do with time. Is anything more "relevant" for example than "Do unto others..."? There is relevancy of manner as well as relevancy of matter. The way a piece is presented -- by author, publisher, teacher -- is crucial.

5. There is validity in the work ethic. All of life is not, and cannot be, pleasure. Comprehending requires labor. A student must be always "comfortably" out of his depth. If he is not challenged, the chances are he is learning little. If he is uncomfortably out of his depth, his frustrations preclude his learning much.

6. Within the cognitive limits imposed by the selection itself, a student must be free in his interpretation, and free in the use to which he puts his knowledge. Better that he question our answers than answer our questions.

--Leo B. Kneer

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[1]Teacher's Resource Book to accompany *The United States in Literature*, James E. Miller, et al., Scott, Foresman, 1973.

SWEETWATER UNION HIGH SCHOOL DISTRICT

V
Level

Language Arts - English
Program
1974

Code

PROGRAM DESCRIPTION

The English program of the Sweetwater Union High School District provides a wide rate of learning activities suited to the abilities and needs of the students of this district. Instruction centers upon the general areas of literature, language, and composition. Additional emphasis is placed upon oral communication and visual literacy.

The program provides for six years of instruction in grades 7 through 12 and includes year long courses as well as semester electives. Certain courses are required through the eleventh grade and although students are not required to take additional English courses at the twelfth grade level, they are encouraged to gain additional language arts experience through participation in the extensive elective program. All courses provide instructional experiences which help the student develop proficiency in reading, speaking, listening, composition, vocabulary, spelling, grammar, and critical thinking. To enhance these instructional experiences, instructional material such as films, textbooks, filmstrips, slides, magazines, tapes, supplementary reading sets, guest speakers, and field trips are utilized.

Elective courses offered at various levels in grades 9 through 12 include the following: Science Fiction, Mythology and Folklore, Drama as Literature, Communications and Media, Short Story, Poetry, Biography-Autobiography-Non-Fiction, Creative Writing, Novel, Ethnic Literature, Humor and Satire, World Literature, American Literature, College Preparatory Composition, and Vocational English.

Students may be grouped homogeneously or heterogeneously according to the needs of students at particular sites. The wide range of courses offered insures an opportunity for individualizing programs for each student according to his needs and goals. Further, students whose ability and classroom achievement are advanced beyond the high school level are provided the opportunity to attend college English courses at the local community college.

GOALS

1. Students will become acquainted with the history and structure of the English language.

2. Students will develop a workable knowledge of the literary heritage of the English language and its contribution to Western civilization.

3. Students will recognize the importance and relevance of literature to society.

Language Arts - English
(2)

4. Students will develop an understanding of themselves and others through the study of literature.

5. Students will develop the ability to read, speak, listen, and write effectively.

OBJECTIVES

Upon successful completion of any course in English, the student will be able:

1. To demonstrate reasonable improvement in reading, composition, and language skills.

2. To differentiate among the various forms or genres of literature.

3. To demonstrate an ability to speak and listen effectively.

4. To demonstrate an ability to think critically.

5. To demonstrate skills in expository and creative writing.

6. To demonstrate a basic knowledge of concepts and terminology relative to the study of literature.

Approved by:
Board of Trustees
November 7, 1974

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SWEETWATER UNION HIGH SCHOOL DISTRICT

LANGUAGE ARTS-ENGLISH

VI	English (7)	
Level	Program	Code
	1975	

PROGRAM DESCRIPTION

The seventh grade English program in the Sweetwater Union High School District offers a wide range of learning experiences tailored to the ability and needs of the students. Instruction centers upon the general areas of language, literature, and composition.

English (7) is a required, two-semester course providing instruction in the following areas: spelling, grammar, composition, literary and study skills, the short story, poetry, the novel, and mythology. The course provides direct experiences which help students to develop proficiency in reading, speaking, grammar, critical thinking skills, composition, vocabulary, listening, and spelling. To enhance these instructional experiences, materials such as films, tapes, filmstrips, slides, magazines, textbooks, supplementary reading sets, reference books, field trips and supplementary learning packets are utilized. This course serves to provide the basic concepts necessary for success in other courses in the English program.

GOALS

1. Students will become acquainted with the history and structure of the English language.

2. Students will develop an understanding of themselves, others, and the world in which they live through the study of literature, language and composition.

3. Students will improve their ability to read, speak, listen, and write effectively.

OBJECTIVES

Commensurate with grade level and ability, as measured through oral discussions, written composition, essay or objective testing, or other evaluative devices utilized by the instructor, students who successfully complete the course will be able:

English (7)
(2)

1. To identify words of the four main word classes in context: nouns, verbs, adjectives, and adverbs.

2. To identify and write sentences conforming to the four basic sentence patterns:

   Noun-Verb
   Noun-Verb-Noun
   Noun-Linking Verb-Noun
   Noun-Linking Verb-Adjective

3. To differentiate between selected types of literary genres and identify their basic elements: short story, novel, poetry, drama, mythology, and folktale.

4. To develop from situations which are of a personal or vicarious nature, compositions, dialogues, and/or formal and informal oral presentations.

5. To write related sentences around a topic sentence.

6. Following reading of selected literature, to demonstrate comprehension through discussion and/or written exercises.

7. To demonstrate vocabulary skills appropriate to grade level and ability.

8. To exhibit basic knowledge of the library card catalog and the Dewey Decimal System.

9. Through appropriate pre-post testing, to demonstrate an improvement in all grammar skills, particularly the correct use of end punctuation and commas.

Approved by:
Board of Trustees
September 11, 1975

CONFESSIONS OF A SEVENTH - GRADER

We like this boy. You probably will, too -- but you'll find it tough to take if you suspect he could be in one of your schools.

No, I'm not very good in school. This is my second year in the seventh grade, and I'm bigger and taller than the other kids. They like me all right, though, because outside I can tell them how to do a lot of things. They tag around me and that sort of makes up for what goes on in school.

I don't know why the teachers don't like me. They never have much. Seems like they don't think you know anything unless you can name the book it comes out of. I've got lots of books in my room at home -- books like Popular Science, Mechanical Encyclopedia, and the Sear's and Ward's catalogs, but I don't very often just sit down and read them through like they make us do in school. I use my books when I want to find something out, like whenever Mom buys something secondhand. I look it up in the catalogs first and tell her if she's getting stung or not. I can use the index in a hurry.

In school, though, we've got to learn whatever is in the book, and I just can't memorize the stuff. Last year I stayed after school every night for two weeks trying to learn the names of the Presidents. Of course, I know some of them like Washington and Jefferson and Lincoln. But there must have been 30 altogether, and I never did get them straight.

I'm not too sorry though, because the kids who learned the Presidents had to turn right around and learn the vice presidents. I am taking seventh grade over, but our teacher this year isn't so interested in the names of Presidents. She has us trying to learn the names of all the great American inventors.

I guess I just can't remember names in history. Anyway, this year I've been trying to learn about trucks, because my uncle owns three and says I can drive one when I'm 16. I already know the horsepower and the number of forward and backward speeds of 26 American trucks, some of them diesels, and I can spot each make a long way off.

It's funny how that diesel works. I started to tell my teacher about it last Wednesday in science class when the pump we were using to make a vacuum in a bell jar got hot, but she said she didn't see what a diesel engine had to do with our experiment on air pressure so I just kept still. The kids seemed interested though. I took four of them around to see my uncle's garage after school, and we saw the mechanic, Gus, tear a big truck diesel down. Boy, does he know his stuff! I don't do very well in school in arithmetic, either. Seems I just can't keep my mind on the problems. We had one the other day like this: If a 57-foot telephone pole falls across a cement highway so that 17 feet extend from one side and 14 9/17 feet from the other, how wide is the highway?

That seems to me like an awfully silly way to get the width of a highway. I didn't try to answer it, because it didn't even say whether the pole had fallen straight across or not.

Confessions of a Seventh - Grader (Cont'd)

Even in the shop I don't get very good grades. All of us kids made a broom holder and a book end this term and mine were sloppy. I just couldn't get interested. Mom doesn't use a broom anymore with her new vacuum cleaner, and all our books are in a bookcase with glass doors in the parlor. Anyway, I wanted to make an end gate for my Uncle's trailer, but the shop teacher said that meant using metal and wood, both, and I'd have to learn to work with wood first. I didn't see why, but I kept still and made a tie rack at school and the tail gate after school at my uncle's garage. He said I saved him $10.

COURSE OUTLINE

Grade 7
First Quarter

Language

1) To study the English sentence
   a) basic sentence elements (nouns and verbs)
   b) complements (direct object, linking verb complements)
   c) word order

2) To study the four basic sentence patterns
   N - V
   N - V - N
   N - LV - N
   N - LV - ADJ

3) To begin a spelling development program

Composition

1) To compose complete sentences
2) To lay foundations for more extensive composition work
3) To provide opportunities for short composition work by more advanced students
4) To provide opportunities for the student's oral expression
5) To stimulate an interest in creative writing

Literature

1) To engage the student in the study of significant human activities by having him read selected autobiographical and biographical sketches
2) To expose students to the rich oral tradition of storytelling by studying Folk literature

RELATED ACTIVITY: Orientation to school, Library orientation

Second Quarter

Language

1) To study a major form class, verbs recognizing verbs
   regular and irregular verbs inflection auxiliaries
2) To study a major form class, Nouns recognizing nouns
   noun signals
   noun inflections
   capitalization rules
   function of noun in sentence
3) Subject - verb agreement
   CONTINUE SPELLING DEVELOPMENT

Second Quarter (Cont'd) Course Outline

Composition

1) To develop student's abilities to write paragraphs around topic sentences
2) To write paragraphs using precise nouns and verbs
3) To write an original myth
4) To write poetry (optional)
5) To recite poems (optional)

Literature

1) To become familiar with the poetic form
2) To stimulate students' appreciation of creative prose by reading myths

RELATED ACTIVITY: Dictionary Unit

Third Quarter

Language

1) To study a major form class, adjective
   comparison of adjective
   position of adjective
2) To study a major form class word: adverb
   characteristic endings
   comparison of adverb
   position of adverb
3) To study punctuation and intonation patterns
   end punctuation
   commas to indicate pauses
   commas in a series
4) Continue to develop a spelling program

Composition

1) To refine topic paragraphs
2) To develop good descriptive writing (using precise adjective and adverb)
3) To review punctuation by writing creative dialogue
4) To write one-act plays or short story (optional)

Literature

1) To promote enjoyment of the short story
2) To develop awareness of short story elements and author's techniques
3) To develop appreciation of the dramatic form in literature

RELATED ACTIVITY: Speech Unit

Language

1) To study the expanded sentences:
   Review four basic sentence patterns
   Single words that modify verbs
   Word - group modifiers (prepositional phrases and subordinators)
   Compound sentences
2) To develop spelling development

Composition

1) To refine the ability to write related paragraphs by composing:
   Character sketches
   News stories

Literature

1) To increase the student's versatility as a reader by studying the novel
2) To stimulate independent reading of a more mature nature

RELATED ACTIVITY: Newspaper Unit

TEACHING STRATEGIES

1.0 To identify words of the four main word classes in context; nouns, verbs, adjectives, adverbs.

1.1 Given a group of nouns, students can identify them as common and proper nouns.

1.1.1 Given nouns, students will tell each time a word names one "specific" person, place, or thing. These will be proper nouns.

SAMPLE ITEM

Directions: Write each word that names a specific person, place or thing.

1. a boy	6. Colonel Smith
2. Joseph	7. Lake Arrowhead
3. a sargeant	8. jacks
4. a car	9. New York City
5. Wonder Bread	10. cereal

1.1.2 Given nouns, the student will identify the common nouns.

SAMPLE ITEM

A. Directions: Have the student read the following sentences. All nouns are underlined. Have them list only those that are common nouns.

1. Many robbers attacked the covered wagons.
2. The only continents known by the people of the Middle Ages were Europe and Asia.
3. Merchants bought spices, tea, silks and perfumes from China and India.

B. Directions: Have the students make a collage of their favorite proper or common nouns. Make sure that the labels of these nouns are included.

1.2 Given nouns, the students will identify them as concrete and abstract nouns.

1.2.1. Given nouns, the student will write those words that name something that they cannot touch or see. These will be abstract nouns.

SAMPLE ITEM

Directions: From the list below write the names of those things that you cannot see or touch.

1. truth	2. book
3. sickness	4. power
5. lamp	6. idea

1.2.2 Given nouns, the student will write the names of those things you can see or touch. These will be concrete nouns.

SAMPLE ITEM

Directions: From the list below write the names of those things you <u>can</u> see or touch.

1. table
2. furniture
3. hate
4. sky
5. happiness
6. pen

1.3 Given nouns, the student will identify them as collective, mass, and individual.

1.3.1 Given nouns, the student will write a word that names a group. These will be collective nouns.

SAMPLE ITEM

Directions: Write the words that name a group of people or things.

1. mother
2. drummer
3. family
4. team
5. band
6. player

1.3.2 Given nouns, the student will identify mass (material) nouns.

SAMPLE ITEM

Directions: Identify the number of those nouns which can use "much" or "little" before them, i.e. those that are mass nouns.

1. milk
2. news
3. troop
4. coffee
5. committee
6. people
7. bread
8. gold

1.3.3 Given nouns, the student will identify the collective, mass, and individual nouns.

SAMPLE ITEM

Directions: Categorize the following nouns as collective mass, or individual. Put the nouns into appropriate columns.

1. faculty
2. horse
3. audience
4. chorus
5. steel
6. woman
7. majority
8. water
9. flock
10. team

1.4 Given the words and endings, the student will recognize the signal endings or deviational suffixes which classify the words as nouns.

1.4.1 Given words, the students will write those words that are nouns and what the noun endings are.

SAMPLE ITEM

Directions: Look at the following words. List those that are nouns and underline the noun endings.

1. happily	2. beautiful
3. fighter	4. sensory
5. organize	6. psychology
7. commission	8. development

1.4.2 Given word endings, the student will indicate which ones are noun endings (devirational suffixes).

SAMPLE ITEM

Directions: List all the noun endings.

1. -ful	2. -ly	3. -ious
4. -able	5. -ate	6. -hood
7. -ism	8. -eer	9. -ian
10. -ty	11. -or	12. -ness

1.5 Given singular and plural nouns, the student will identify and supply the singular or the plural form.

1.5.1 Given nouns, the students will write those words that name more than one person or thing.

SAMPLE ITEM

Directions: Write those words which name more than one person or thing.

1. boys	2. book	3. shelves
4. pencil	5. ladies	6. firetruck

1.5.2 Given a singular (or plural) noun the student will write the plural (or singular) form.

1.6 Given singular and plural nouns, the student will identify and supply the possessive form.

1.6.1 Given a noun referent, the student can tell what the appropriate possessive noun is.

SAMPLE ITEM

Directions: Listen to the examples, and then complete the sentences orally.

Example: The car belongs to Dad. It is Dad's car.

1. The broom belongs to Mother.
2. The flowers belong to my neighbor.
3. The coat belongs to the boy.

1.6.2 Given simple nouns the students will write the possessive form for each.

1.7 Given words or sentences, the students will identify and supply the action verbs.

1.7.1 Given a set of words, the students will recognize which word does (or does not) say what someone can do.

SAMPLE ITEM

Directions: Select from the following words, things that someone can do.

1. eat	2. hat
3. play	4. pencil
5. doll	6. swim

1.7.2 Given sentences, the student will identify those words that tell them to do something.

1.7.3 Given a sentence which omits the action verb, the student will supply a missing verb.

1.7.4 Given a paragraph containing simple past tense verbs, the student will identify them. (Note: an action verb is defined as one which expresses physical actions. Verbs which express a less visible or audible action; a mental action rather than a physical action, i.e. to understand, to forget, to be, to seem, to look, express no action at all, but are used in identifying or describing people and things.

1.8 Given verbs and sentences, the student will identify and supply the copulative (be and sensory) verbs.

1.8.1 Given verbs, the student will identify the "be" verbs.
1.8.2 Given sentences, the student will identify the "be" verbs.
1.8.3 Given sentences, the student will identify the sensory verbs.

1.9 Given sentences, the student will identify auxiliary verbs.

1.9.1 Given sentences, the student will underline the auxiliary verbs: may, can, might, could, would, should, ought, must.

SAMPLE ITEM

Directions: List the auxiliaries in the following sentences.

1. He must do his chores first.
2. After they are done, he may go.
3. You really ought to begin immediately.
4. I don't know whom I should contact.

1.9.2 Given the sentences, the student will underline the auxiliary verbs; shall, will, have, had, do, did, must, etc.

1.9.3 Given a group of sentences with an auxiliary verb choice the student will choose the correct auxiliary verb.

1.10 Given regular and irregular verbs, the student will identify and supply the parts of the verb.

1.10.1 Given the present infinitive verbs that are irregular, the student will supply the past and the past participle forms.

1.10.2 Given an incomplete sentence and the present infinitive verb of an irregular verb, the student will supply the specific verb form; past or present participle.

1.10.3 Given the present participle of verbs, the student will supply the appropriate verb forms. The principal parts are; present infinitive and third person present.

1.10.4 Given the infinitive form of verbs, the student will supply the appropriate verb forms. The principal parts are; present, past, and past participles.

1.10.5 Given one of the principal parts of a regular verb or an irregular verb, the students will write the other four parts, identify all five parts by name and state whether the verb is irregular or regular.

1.11 Given adjectives, the student will identify them as common or proper adjectives.

1.11.1 Given nouns described by proper adjectives, the student will identify the proper adjectives. Note; a proper adjective is a proper noun used as a descriptive word.

1.12 Given adjectives, incomplete sentences, or other stimuli, the student will identify and /or supply descriptive and definitive adjectives as the situation demands. Definitive adjectives are demonstrative, pronominal, indefinitive, quantitative and the articles.

1.12.1 Given a set of words, the student will write that word in each set which is a descriptive word.

1.12.2 Given an object or a picture, the student can use descriptive words in telling about what he sees.

1.12.3 Given a bag of assorted small objects the student will use descriptive words in telling what he touches and feels.

1.12.4 Given an incomplete sentence and a choice of two descriptive words or definite adjectives, the student will tell which adjective should be used.

1.12.5 Given a noun, the student will supply adjectives to describe that noun.

1.12.6 Given an incomplete sentence requiring descriptive adjectives, the student will supply descriptive adjectives to complete the sentence.

1.12.7 Given sentences containing underlined adjectives, the student will identify the question each adjective answers.

SAMPLE ITEM

Directions: Fill in the form below in the following manner; write each underlined adjective in the adjective column. Then check the question that each adjective answers in the sentence.

1. The sad bloodhound lost his prey.
2. The beautiful, shapely model smiled often.
3. The stubborn boy cried for a long time.
4. The rickety chair collapsed.
5. That tall tree bent in the breeze.

(Answers given)

Adjectives	what kind	which one	how much, many
1. sad	X		
2. beautiful	X		
shapely	X		
3. stubborn	X		
long			X
4. one			X
rickety	X		
5. that		X	
tall	X		

1.13 Given words and endings, the student can recognize the (signal) ending which classify the words as adjectives.

1.13.1 Given words, the student will indicate which are adjectives and what their adjective endings are.

1.13.2 Given the word endings (derivational suffixes) the student will indicate which ones are adjective endings.

1.14 Given adverbs, incomplete sentences, or other stimuli, the student will identify and supply adverbs that express negation, affirmation, asseration, and/or doubt and probability.

SAMPLE ITEM

A. Write which one of the following adverbs means "yes."

1.	never	certainly	not
2.	maybe	no	surely

B. Write which one of the following adverbs means "no."

1.	certainly	surely	never
2.	perhaps	possible	not

C. 1. Sue always wears a sweater to school.
Jenny never wears a sweater to school.
Question: Who wears the sweater to school?

2. Perhaps Joan will go to the movies.
Certainly Tom will go to the movies.
Question: Who might go to the movies?

1.15 Given sentences containing adverbs, the students will identify the adverbs.

1.16 Given lists of adverbs or incomplete sentences, the student will identify and supply time, location, manner and degree adverbs.

SAMPLE ITEM

A. Look carefully at the underlined word.
I have enough milk.
Does this mean: (A) I need more milk, (B) I do not need more milk.

B. Add to the sentences by telling when, where, or how.
1. Jenny cried _____.
2. We had the party _____.
3. The car is waiting _____.

1.17 Given adjectives, the student can identify and supply comparative and superlative forms.

SAMPLE ITEM

A. Identify the objects as instructed by pointing to them.
1. Point to the longest pencil.
2. point to the smallest cup.

B. Fill in the blank with the best word that describes the object I am pointing to. (Note: have three pictures of three objects of graduated size.)

1. This tree is bigger.
2. This tree is (the) _____.

1. This sky is dark.
2. This sky is _____.

C. Fill in the blank space with the proper form of the adjective.

	Positive	Comparative	Superlative	
1.	The sad	_____	_____	blood hound lost his prey.
2.	The cheerful	_____	_____	girl sang all day long.
3.	The good	_____	_____	man won an award.

1.18 Given adverbs, the student will identify and supply comparative and superlative forms.

2.0 The student will be able to identify and write sentences conforming to the four basic sentence patterns:

noun-verb
noun-verb-noun
noun-linking verb-noun
noun-linking verb-adjective

Note: Students should already identify the noun, verb, linking verb and adjective from 1.0 objectives. A review might be necessary, however.

2.1 Given a group of sentences the student will be able to underline the simple predicate (verb).

2.2 Given a group of sentences with three choices for the simple predicate (verb), the student will choose the word that shows action.

2.3 Given a group of sentences containing non-action predicates, the student will underline these non-action predicates (linking verbs).

Criteria: Here is the list of linking verbs.

am	be	is	was
are	became (become)	look	were
appear	feel	seem	

2.4 Given a group of sentences the student will be able to select the simple subject (noun).

2.5 Given a group of sentences, the student will be able to select the simple subject (noun) and the simple predicate (verb).

2.6 Given a group of sentences containing only linking verbs, the student will be able to select the predicate adjective (adjective) following the verb.

2.7 Given a group of sentences containing only the linking verbs, the student will be able to select the noun following the verb or the predicate nominative.

2.8 Given a group of sentences the student will be able to underline the sentence parts and tell the basic sentence patterns.

2.9 Given a group of sentences the student will be able to select those that are complete sentence patterns and those that are not.

2.10 Given the four basic sentence patterns, the student will write a complete sentence modeled after one of the four sentence patterns.

3.0 The student will be able to differentiate between selected types of literary genre and identify their basic elements: short story, novel, poetry, drama, mythology, and folktale.

3.1 Given a myth, the student will demonstrate his/her understanding of its elements by identifying the specific characteristics in the work which make it a myth. The criteria may be; that supernatural beings or events are in the story, it explains a mystery of nature or origin of life, and the explanation is not realistic, but fanciful or rooted in superstition or in religious beliefs.

3.1.1 Given a set of topics, the student will identify those most suited to a myth.

3.1.2 Given the criteria to identify a myth (3.1), the student will be able to write a myth, at least one paragraph long.

3.2 The student will be able to recognize, through readings and produce the elements which identify a folktale or fanciful tale explaining the origin of the unusual story or the unusual feature of a given animal.

3.2.1 Given the descriptions of animal behavior in realistic terms, the student will be able to rewrite the description adding anthropomorphic characteristics and fanciful details based on the following criteria:

1. The re-written description will attribute anthropomorphic characteristics to a given animal.
2. Fanciful elements will be added to make the animal seem more imaginary.
3. The basic content and meaning of description will be retained.

3.2.2 Given a list of specific features of a given animal the student will be able to write an imaginary one-sentence explanation for the feature.

3.2.3 The student will write a fanciful tale explaining the unusual origin of an animal.

3.3 The student will be able to identify through readings and produce elements which identify a fable and will be able to write an original tale.

3.3.1 Given a fable, the student will be able to describe the human weakness or failing being depicted by it.

3.3.2 Given a fable, the student will be able to supply a moral.

3.3.3 Given a fable, the student will demonstrate his understanding of its elements, by identifying specific characteristics which make it a fable.

Criteria:

1. The fable occurs in a brief single episode.
2. It depicts a moral lesson through an animal or inanimate object with a dominant trait.
3. It may include ideas on good, evil, and human weakness.
4. In a fable, wise or foolish behavior on the part of the main character is displayed.
5. A fable concludes with moral advice.

3.3.4 Given the above criteria, the student will write a fable.

3.4 Given any short story, the student will be able to identify and discuss formal elements of the short story form, including plot, characterization, setting and theme.

3.4.1 Given the ideas for a character sketch, the student will be able to write a characterization based on the following criteria:

(a) The characterization uses descriptive and figurative language to enhance and clarify.
(b) The characterization describes not only external appearances, but also internal motivation.

3.4.2 Given possible topics for short stories, the student will be able to outline a plot based on the following criteria:

(a) The progress is toward each major turning point briefly charted using capital letters to enter the event.
(b) Superfluous or minute details are omitted in the outline.
(c) The outline begins with the probable title of the story.

3.4.3 The student will be able to compose a title which sites a specific story.

3.4.4 Given a general setting for a short story, the student can write a short paragraph describing that setting based on the following criteria:

(a) The description will use figurative language, as well as descriptive language.
(b) The description will create a clear picture of the setting.
(c) All details of the setting will create a singular impression.

3.4.5 Given the criteria listed below the student will write a short story.

(a) The story includes at least one character. The main character should be involved with a challenge or a struggle or be moving toward a goal.
(b) The story will include a climax, resulting from presentation of details in sequential order, the climax should be determined and prepared for by the events of the story.

(c) It has a title which tells what the story is about.
(d) It has a beginning, telling where or when, introducing the essential facts, and catching the reader's interest.
(e) It has a setting which creates a vivid picture and atmosphere.
(f) It contains descriptive words and phrases to enhance the story.
(g) It has a conclusion in which all elements of the plot are resolved in some way.

3.5 Given the literary parts of poetry, the student will be able to identify parts of a poem and write poetry.

3.5.1 The student will be able to identify the basic metrical feet of English poetry.

3.5.2 Given a word, the student will supply a word that rhymes with it.

3.5.3 The student will be able to identify the rhyme scheme of a short poem by placing matching letters a, b, c, etc. to designate which lines rhyme.

3.5.4 Given a particular rhyme scheme, the student will be able to write his own line according to that pattern.

3.5.5 Given poems or excerpts from poems, the students will be able to identify those that are couplets and give reasons for his/her choices.

3.5.6 The student will be able to identify and produce the elements of a limerick and will be able to write an original limerick.

3.5.7 The student will be able to analyze, choose an appropriate haiku topic and write a haiku poem.

3.5.8 The student will be able to demonstrate skills at manipulating the elements of cinquin, identify a cinquin, and will write an original cinquin.

3.5.9 The student will be able to demonstrate the skills necessary to write a ballad and identify a ballad.

3.5.10 The student will be able to demonstrate the skills necessary to write and identify a sonnet.

3.5.11 The student will be able to demonstrate the skills necessary to write an original poem in blank verse.

3.6 Upon reading any self-selected novel, the student will be able to identify and discuss formal elements of the novel form, including plot, conflict, characterization, setting, point of view, and theme.

3.6.1 Given a novel at the student's reading level the student will be able to select and complete the reading of a novel.

3.6.2 Given a novel, the student will identify in writing the main plot of the novel including the conflicts, climax, and the resolution.

3.6.3 Given a novel, the student will identify in writing one or more sub-plots of the novel and demonstrate their relationship to the main plot by comparing similar characters and events.

3.6.4 Given a novel, the student will identify the major characters, including the antagonist and the protagonist including the actions which illustrate their personalities, or a change in their personalities.

3.6.5 Given a novel, the student will demonstrate the understanding of setting by the construction and or illustration of the setting of the novel.

3.6.6 Given a novel, the student will distinguish minor characters from major characters and their functions.

3.6.7 Given a novel, the student will identify the point of view in writing by selecting similar examples from a list.

3.6.8 Given a paragraph selected from a novel read by the student, the student will rewrite it using another point of view.

3.6.9 Given a novel the student will demonstrate at least three examples of devices used by the author to develop the theme.

4.0 To develop from situation which is of a personal or vicarious nature, compositions, dialogue, and or formal and informal oral presentations.

4.1 The student will be able to identify, manipulate and create descriptive language (language that stimulates the senses and the emotions-adjectives,* adverbs,* and other modifiers).

4.1.1 Given a written paragraph, the student will identify descriptive sensory words and name the senses to which each word appeals.

4.1.2 Given a picture of an object, the student will describe in one brief sentence, the object using at least two descriptive modifiers.

4.1.3 Given a picture, the student will be able to write three sentences describing it.

4.1.4 Given a sentence which lacks description, the student will restate it using descriptive words.

4.1.5 Given a set of sentences, the student will rewrite each sentence, substituting more specific adjectives for a given one.

4.1.6 Given a story containing a choice of words, the student will select words which enhance the story.

4.1.7 Given a sentence which lacks description, the student will rewrite the sentences twice, first, with descriptive words having pleasant or positive connotations, then with descriptive words having unpleasant or negative connotations.

4.1.8 Given a specific place to describe, the student will be able to list at least ten specific details which would create an effective description of that place.

4.1.9 Given several short sentences, the student will be able to combine them into one by changing the verbs to "ing" words to express action.

4.1.10 Given several topics, the student will be able to write a descriptive sentence for each, focusing its descriptive appeal upon a specific sense.

4.1.11 Given any word, the student will list at least five words modifying it.

4.1.12 Given a passage which describes the motion of an object or a person, the student will rewrite the passage by adding modifiers or additional details, and by changing the sentence structure to make the motion more vivid.

* Refer to objective 1.11 to 1.16.

5.0 The student will write related sentences around a topic sentence.

5.1 The student will write a complete sentence according to the following criteria:

(a) Recognition of a complete sentence pattern (see 2.0).
(b) To identify between incomplete and complete sentence patterns.
(c) Identification of proper sentence order and the relationship of order to clarify and emphasis through the position of modifiers adding phrases in different positions and revising run-ons.
(d) Expanding sentence patterns by adding single word modifiers to basic patterns, adding phrases to basic patterns, adding phrases to combined sentences.
(e) Identifying the relationship of word choice to meaning by using sequence words for clarity.
(f) Combining the basic sentence patterns by subordination and using variety in combining basic sentence patterns.

5.1.1 Given a group of nonsense sentences the student will be able to identify the sentence pattern.

SAMPLE ITEM

Write a non-sense sentence on the board. Have the students write the "meaning" of the sentences by substituting their own words for the nonsense words. (Note as students gain competency, these nonsense sentences can be varied to include other basic sentence patterns or to introduce elements such as connectors, phrases, and clauses.

The zig will zag down the street.
The zigger has stomped on the zag.

to

The _____ will _____ down the street.
The _____ er has stomped on the _____.

5.1.2 Given a group of phrases (subject phrases and predicate phrases) the student will combine the phrases to form a complete sentence pattern.

5.1.3 Students will complete the incomplete patterns by writing their own subjects and predicates.

SAMPLE ITEM

Divide the class into two teams, one to write possible subjects, the other to write possible predicates. Stipulate that each noun must be described by at least one adjective. Then distribute printed copies of the two lists and have the students match the related subjects and predicates to form complete sentence patterns.

5.1.4 Given a group of incomplete and complete sentence patterns, student will identify those patterns that are incomplete and or complete.

5.1.5 Given a scrambled sentence, the student will rearrange the order or words for clarity.

5.1.6 Given a group of sentences in which the added phrases have been misplaced, the student will revise the sentences for clarity.

5.1.7 The student will write original sentences adding phrases in different positions to achieve new emphasis.

5.1.8 Given a run-on sentence, the student will revise each sentence to form a complete sentence pattern by placing a period between two sentences, using a clause marker (because) to connect the two sentences, or inserting a semicolon in place of the comma and the connector.

5.1.9 Given a group of sentences, the student will expand the basic sentence patterns by adding single words (modifiers) to the basic sentence patterns.

5.1.10 Given a group of sentences, the student will add phrases to basic patterns for expansion.

5.1.11 Given a group of sentence patterns the student will add "sequence" words to form compound sentences.

5.1.12 Given a group of sentences, the student will rewrite the sentences, using connectors, sequence words to combine the sentence patterns.

5.2 The student will write a unified paragraph according to the following criteria:

(a) The paragraph will follow proper paragraph form (the first line indented, contains a minimum of three sentences, a topic sentence, and some development).
(b) The topic sentence will include the main idea.
(c) All sentences will relate to the topic statement.

5.2.1 Given a paragraph, the student will underline the topic sentence. The topic sentence must lend itself to a development of at least three lines: the main idea need not be stated in a complete sentence, but should be more generally stated than the topic sentence.

5.2.2 Given a topic for a paragraph, the student will compose a main idea and state it in a topic sentence.

5.2.3 Given a topic sentence for a paragraph, the student will choose from a list of details those that would be pertinent to the topic.

5.2.4 Given a topic sentence for a paragraph, the student will compose his own details to support the topic sentence.

5.2.5 Given a paragraph, the student can underline any idea which does not support the main idea as stated in the topic sentence.

5.2.6 Given a paragraph in which one of the elements of paragraph form is missing or incorrectly written, the student will identify the missing or incorrect portion of the paragraph.

5.3 Given a list of suggested topics, the student will organize and write a descriptive paragraph which includes at least three specific details about a person, place, or thing being described, with a total of no more than five errors in spelling, punctuation and grammar.

6.0 The student will, following a reading of selected literature, demonstrate comprehension through discussion and /or written exercise.

6.1 Given a story, the student will write a title that best fits the story.

6.2 Given a story, the student will write a sentence telling what the story was about.

6.3 Given a group of sentences, the student will identify those which contain opinion.

6.4 Given a reading selection and a list of details, the student will select the details that support the conclusion.

6.5 Given a story without an ending and a series of pictures illustrating a variety of endings, the student will select the picture illustrating a likely ending for the story.

6.6 Given an unfinished story and a set of sentences, the student will select the sentences describing what will probably happen at the end of the story.

6.7 Given a reading selection to read, the student will list the facts of the story, grouping them in categories of major and lesser importance.

6.8 Given a selection to read, and a lot of inferred conclusions based on the selection, the student will check those items on the list which are best supported by details in the selection.

6.9 Given a selection to read and a list of implied statements, the student will identify those that are true.

6.10 Given a list of the main characters from a selection to read, the student will choose from a list of character traits which seem to be the most appropriate for each of the characters.

6.11 Given a selection to read, the students will identify how the main character felt at the beginning and at the end of the selection.

6.12 Given several paragraphs that communicate a different mood, the students will identify the mood conveyed from the list of words of phrases.

6.13 Given a story and three plot summaries, the student will select the plot summary which contains the essential elements of the plot of the story.

6.14 Given a story, the student will list the sequential order of events as they take place in the story.

7.0 The students will demonstrate vocabulary skills appropriate to grade level and ability.

7.1 Given a group of spoken words, the student will identify words with sight variations in pronounciation.

SAMPLE ITEM

Prepare a list of paired words as the following:

invisible - indivisible
perspective - prospective
formally - formerly

Ask the students to listen as one word is pronounced and used in a sentence. Have them underline the correct word.

7.2 Given a list of root words, the student will identify familiar parts within a word.

SAMPLE ITEM

Prepare a list of 25 root words. At the right of each word, list three words only one of which contains the root word, as in example:

final-finite, finally, finely

Have the students underline the word at the right which contains the root word.

7.3 Given new words encountered in readings, the student will apply generalizations governing sounds to pronounce new words.

7.4 Given a group of selected words the students will identify changes in the word usage through suffixes.

7.5 Given a list of recognized elements in derived forms; prefixes, roots, suffixes, the student will form new words.

7.6 Given vocabulary acquisition skills the student will increase vocabulary, as determined by pre- and post testing.

7.6.1 Given a newspaper, magazine or other mass media, the student will identify words that are effective and unique to that media.

7.6.2 Given a list of abbreviations, acronyms the student will be able to identify them and write their full expression.

7.6.3 Given a list of several word choices in a sentence, the student will select precise terminology.

7.6.4 Given a group of unfamiliar words, the students will determine their meaning through recognition of the root and suffixes.

7.6.5 Given a list of word parts and a group of words, the student will be able to circle the word parts.

7.6.6 Given a list of word parts (i.e. port, graph) and their meaning, the student will be able to form new words.

7.6.7 Given a list of words, the student will add prefixes to change the meaning and form new vocabulary.

7.7 Given a group of words the student will identify synonyms through the use of a thesaurus.

7.8 Given a group of words the students will be able to locate each in the dictionary.

7.8.1 Given a list of words, the student will be able to locate the words in the dictionary and write down the pronunciation.

7.8.2 Given a list of words, the student will be able to put them in alphabetical order.

7.8.3 Given the guide words on any page of the dictionary, the student will be able to determine if the word is located on that page of the dictionary.

7.9 Given a word in a sentence the student will be able to determine the correct meaning from content.

7.10 Given a sequential spelling program*, the student will be able to increase vocabulary acquisition skills through the program.

* A multi-graded, phonetic spelling program is available from the reading consultant's office.

8.0 The student will exhibit basic knowledge of the library card catalogue and the Dewey Decimal System.

8.1 Given a list of books by the teacher, the student will locate each one in the card catalogue and record its number from the Dewey Decimal System.

8.2 Given the names of authors by the teacher, the student will list all titles by each of these authors found in the card catalogue.

8.3 Given a card catalogue as found in the library, the student will be able to locate the following information:

a, author's name
b. title of book
c. number of illustrations
d. Dewey decimal number
e. number of pages in book
f. copyright date

8.4 Given a list of general and specific topics, the student will locate the Dewey Decimal numeral system using the card catalogue and record the numeral for each topic.

8.5 Given the Dewey Decimal System, the student will write the corresponding general topics for each number.

8.6 Given a topic (save fiction) the student will locate three library cards, the subject, the author, and the title card.

9.0 Through appropriate pre-post testing* the students will demonstrate an improvement in all grammar skills, particularly the correct use of end punctuation and the comma.

9.1 Given sentences, or an assignment, the students will supply the appropriate terminal punctuation; period, question mark, exclamation point, and or identify the sentence by type, i.e. declarative, exclamatory, imperative, and interrogative.

9.1.1 Given a sentence which requires either a period or a question mark, the student will punctuate each sentence correctly.

9.1.2 Given sentences, the student will identify each sentence by type and will supply the end punctuation required by each.

9.1.3 Given a written assignment, the student will employ terminal punctuation with only one error.

9.2 Given simple sentences and quotations, the student first will use commas where required, second will identify and use rules that apply to comma usage and third will match sentences containing commas to the rules justifying the use of commas in sentences.

9.2.1 Given a set of rules for the use of the comma and a set of examples employing commas, the students will match the rule to the example.

SAMPLE ITEM

In the blank space in front of each sentence write the letter of the rule that describes the comma punctuation.

_____1. Yes, Mary will go to the store.
_____2. "Play ball," boomed the umpire.
_____3. Nathaniel, will you go to the store?
_____4. We always stop, look, and listen at railroad crossings.
_____5. On August 5, 1976, we will fly to Hawaii.
_____6. Olympia, Washington, is the state capitol.

Rules for punctuation

a. to separate the day of the month from the year and the year from the rest of the sentence.
b. to separate the name of the city from the state and the state from the rest of the sentence.
c. to set off the name of a person spoken to.
d. after the word yes, or no when a pause would follow in speech.
e. to set apart words in a series
f. to separate words like, he said, from the direct quotation.
g. after the greeting of a friendly letter and the closing of a letter

Answers: 1. d 2. f 3. c 4. e 5. a 6. b

* see the appendix for a sample testing instrument.

9.2.2 Given a set of rules for the use of the commas, the students can write sentences exemplifying each rule.

9.2.3 Given the sentences, the student will use commas where needed first to set off parenthetical expressions and second to make clear those sentence elements that could otherwise be read incorrectly.

9.2.4 Given sentences containing series of words the student will use the comma according to specific criteria.

Criteria: The students will insert commas according to the following rules:

1. Separate items in a series by use of the comma.
2. Do not place a comma before or after the series (other punctuation like a colon may be used).
3. The final comma before the conjunction may be omitted if such an omission will not make the sentence unclear.
4. Do not use commas when all the items are linked by a conjunction.
5. Do not use a comma before the last adjective in a series if that adjective modifies a noun.
6. If a word in a series modifies another word in the series, do not separate the two words with a comma.

9.2.5 Given sentences containing various structures requiring commas (direct address, quotation, etc.) the student will use the comma where needed.

9.3 Given simple, conplex and compound sentences, the student will first use the comma where required, then identify and use the rules that apply to common usage.

9.4 Given sentences the student will correctly use the apostrophe and the quotation marks.

9.4.1 Given the sentences, the student will demonstrate their knowledge of correct use of the apostrophe by employing it in accordance with prespecified criteria.

Criteria:

1. to indicate where letters have been omitted in contractions.
2. to form the possessive case of a singular noun.
3. to form the possessive case of a plural noun.
4. to form the possessive case of an indefinite pronoun.
5. to form the plural of letters, numbers, and words referred to as words.

9.4.2 Given sentences, the student will demonstrate knowledge of the correct use of the quotation marks by employing them in accordance with prespecified criteria.

Criteria:

1. to set off direct quotations which give the exact word of the speaker.
2. to set off a quotation inside another quotation, single quotation marks are used.
3. to set off titles of poems, short stories, articles, or magazines, radio or T.V. programs, movies and slang words and other unusual expressions.

Appendix A*

THE NOVEL

Introduction to the Novel

A novel is a long narrative, anywhere from 100 to 1000 pages, telling a story in which main and minor characters are involved in main plots and subplots. It contains a true-to-life picture, presented with detail of setting and background to create the atmosphere of an age or particular country. It offers sufficient action and dialogue, situations and events, persons and places, to give a clear cross section of social living. The main interest concerns the hero and/or heroine engaged in a series of complications or obstacles (minor conflict) that lead to a definite outcome.

Literature, and the novel, is an artistic record of the human race, containing its hopes and fears, failures and successes. It differs from purely informational reading in that it seeks to present a re-creation of persons and places rather than a straightforward account of facts. The novel is indeed a product of its time and its author and his own beliefs and his personal experiences.

An unknown author commented on the value of the novel to the reader: "Few, if any, people lead completely happy lives, so authors who are observant and honest know that no portrayal of life is complete without a fair portion of ups and downs. If their characters are to follow the common pattern of life, they must experience moments of sadness, anger, and disappointment. We can rejoice when we meet fictional characters that are so convincingly real as the people with whom we live every day, for they can teach us some of the most useful facts about life. Through identifying our experiences with theirs, we can see our own lives objectively, can analyze our hopes, our ambitions, our triumphs, and our failures. If characters in novels succeed, we may observe their qualities and perhaps learn how to acquire them ourselves. If their plans come to nothing, we may learn from their failures to avoid their mistakes. A good novel is much more than a story. It is an "introduction to life itself."

What can an author write about in a novel? A novel might be an adventure story, a history, a mystery, comedy, romance, or a fantasy. Whatever subject an author knows best, he can use is his novel.

As you read a novel of your choice during this unit, you hopefully will find that it will entertain you, teach you something, and show you a view of life and man in his society.

On the following pages, you will find study guides and questions about the parts of a novel. Each unit is designed to help you understand the necessary elements of a novel.

* Very interesting novel units are available from the reading consultants office. They can be used in place of this unit pack.

THE NOVEL

Unit One--How can I remember? (Reading the Novel)

Objective: Select and complete the reading of a novel from a selected list, commensurate with your interests and abilities.

For the first time, you may be reading a novel with paper and pencil at hand, because in order to remember the main events, the scenes, and all the characters and when they appear, you will have to jot down a few notes after reading each chapter. Using this method will help you remember the important events and characters so that you will be able to refer back easily to the chapter in which they appear.

Activities:

1. Read the novel very carefully.

2. At the end of each chapter, write a three or four sentence plot summary and list each character appearing in the chapter, starring those who appear for the first time.

3. For each chapter, write at least three objective questions about the plot and characters. (Ex: true and false, fill-in-the-blank)

THE NOVEL

Unit Two--What made this novel move? (Main Plot)

Objective: Identify in writing the main plot of the novel, including the conflict(s), climax, and resolution.

Every piece of fiction has some kind of plot or sequence of events. The main plot of a novel is not just a random group of exciting incidents or a record of a set of characters in action. It has a design of carefully selected parts, like pieces in a jigsaw puzzle, which are all fitted together smoothly to make a total picture. One action in a novel will naturally lead to another.

As the novel progresses, the author tries to build suspense into the plot. This increases the reader's anxiety about what will happen next to a character. One way the author can build suspense is by the use of conflicts in his story. The conflict is the source of action. The main character is seeking to reach a goal and to do so, he must overcome some obstacle. This obstacle is a conflict or a struggle. It can be a struggle of man against nature, man against another man, man against himself, or man against his society. There may be more than one conflict in the main plot of the novel. Conflict is important to the plot, for without it, there would be no reason for action.

But how does the author tie these conflicts together for the reader? The action in the novel will build up to a high point called a climax. The main character is faced with the conflict or obstacle for the last time, and he will either succeed or fail, solve the conflict or give up trying. This usually occurs near the end of the novel.

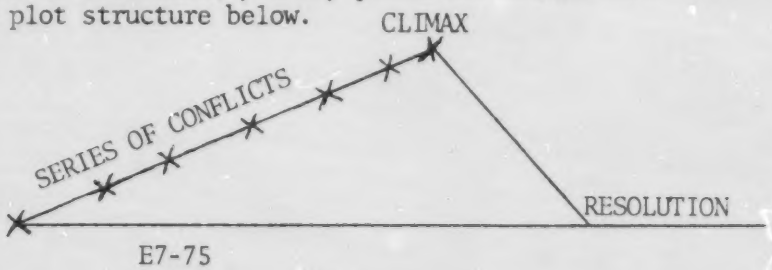
The remainder of the action that follows the climax is called the resolution. The future of the characters as concerned with the novel is decided.

Activities:

1. Using your chapter notes, you may list the events that make up the plot and identify the points of conflict, suspense, the climax, and the resolution.

2. Using your chapter notes, you may summarize the main plot in paragraph form including the conflicts, the climax, and the resolution.

3. Using your chapter notes as reference, you may place the events on a large diagram like the plot structure below.



THE NOVEL

Unit Three--What else can happen to the characters in a novel? (Sub-plots)

Objective: Identify in writing one or more sub-plots of the same novel and demonstrate their relationship to the main plot by comparing similar characters and events.

You have already studied the main plot of your novel. But there may be some events in your chapter notes that you did not include in your resumé of the main plot. That is because these minor events are part of what is called a sub-plot.

Often a novelist will include one or more sub-plots in his story to keep the reader's interest, to introduce or further involve his characters, to explain part of the main plot, to present the main character in another kind of situation, or to help unify all the events in the story. A talented author can work with several plots so that there will be no loose ends left for the reader when he has finished the novel.

How can you distinguish between the main plot and the sub-plot? One method is to imagine that an event or a sequence of events was eliminated from the novel. Would the story still make sense? Would the order of events be complete? If the answer is "Yes" to both of these questions, then you have discovered a sub-plot.

Activities:

1. In your novel, how many sub-plots can be identified? Using your notes to help you, list the events of each sub-plot under a heading identifying each one.

2. Discuss with a small group the interrelatedness of the main plot and the sub-plots in your novel. During the discussion, you may find it helpful to make a chart illustrating these points.

3. Using the plot structure, place the events on an enlarged structure and indicate matching or similar events in the main plot on the same structure.

4. Construct a chart indicating the actions and characters that correspond in the main plot and the sub-plots.

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THE NOVEL

Unit Four--To whom do the events in the story happen? (Main characters)

Objective: Construct a chart identifying the major characters, including the protagonist and antagonist (if a person), indicating the actions which illustrate their personalities and/or changes in their personalities.

An author creates his characters; that is, the people in his story. He makes them believable by giving them some good and some bad qualities. He deals with people in their sameness and tries to locate man's place in the universe. He also creates individuals that readers will remember such as--Tom Sawyer with his wild imagination, True Son in his final decision to remain true to his white brother.

By identifying with the characters in novels, the reader may live a fuller life. He may camp out on an island, be lost in a cave, dance at a party, or chart the course of a space ship.

Characters react emotionally as well as physically, make decisions, and are changed inwardly and outwardly. (By their experiences.) It is these reactions, decisions, and changes in which the author involves the reader. You may know more about your best friend throught the author's use of dialogue and description of what a character says, does, and thinks. By selecting only certain details and concentrating on these, an author often creates fictional characters who are more vivid than people you actually know.

The protagonist; that is, the main character or hero of the novel, generally has more good than bad qualities. His faults may be the reason for his failure, or he may be pitted against tremendous natural odds--the sea, a storm, an uncharted tract of land or sky. Readers usually identify themselves with the protagonist and most of the incidents in the novel involve him directly or indirectly.

These traits of the hero and the events of the plot, including its climax and resolution, are ideally so well selected that the reader is not aware of the plan of the novel until he starts to analyze it.

You may have to decide who the hero of your novel is by identifying the person in whom the greatest changes occur, and who is involved most directly in the climax of the plot. There are usually other characters who are directly involved throughout most of the story with the hero; they are often friends or relatives, fellow soldiers, and other members of the same tribe, etc. These other main characters are "round"; that is, you know, or learn, a great deal about them, and they often change in the course of the novel, too. The hero, or main character, reacts most often with these other major characters in the course of the action of the novel.

Unit Four (cont'd)

Just as one character is the hero, the protagonist, one character force is the antagonist. The hero must overcome great odds of nature or evil in other men. An antagonist may be attractive and well-intentioned; but his goals clash with those of the protagonist. The antagonist's role is to create conflict within the novel. As a man, he is believable, not all bad.

Since a novel is an extended narrative involving many incidents and/or a long period of time, characters change mentally, emotionally, and perhaps physically. It is these changes to which the reader reacts. He is happy over the successes and unhappy over the failures of the hero and his associates.

Activities:

1. Write a detailed description of the main character as he appears when the story opens. Write what he is like after the climax of the story. In a third paragraph, describe the most memorable reaction of the hero--this may be in a small incident.

2. Construct a chart of the main characters including their personality traits, an example of this trait illustrated through an event in the novel, forces which change their personalities, and people who influence them in a positive or negative manner.

3. List events, people, and decisions which change the major character and indicate in what way the situation influenced him.

4. Indicate in writing how the character changes mentally, emotionally and/or physically. Include the reasons for these changes.

THE NOVEL

Unit Five--Who else is in the story? (Minor Characters)

Objective: Distinguish minor characters from major characters and their functions through an objective test.

The hero of a novel has friends, relatives, and other associates with whom he shares one or more incidents in the main or in a sub-plot. These people are known only by their characteristics which affect the story. They are minor characters.

Some of these minor characters appear only once or twice, but they all serve some purpose. Often through what they do and say they supply much needed background information about the situation which led to the conflict and about the main character. Sometimes they serve principally as foils, allowing the author to compare or contrast different qualities and traits, and so sharpen his portrayal of the main and other major characters.

If a minor character is typical of a group of people--a daring race driver, a hard-riding cowboy, a courteous butler--he is labeled a "stock character." He reacts in the expected way and the author may use him to provide local color into a given situation.

You will have names of people in your notes which you may not have described as major characters. These are minor characters. They may appear only once, or frequently, but almost always they play a secondary role.

Activities:

1. List all the minor characters and indicate the function of each.

2. Compare at least three minor characters and their functions to similar characters on television programs. List the similarities beside each character.

THE NOVEL

Unit Six--Where is the action? (Setting)

Objective: Demonstrate the understanding of setting by the constructions and/or illustrations of the setting(s) of the novel. Determine the impact of the setting on the plot and characters through notes taken in small group discussions.

When a novel begins, the reader wants to know where and when the action takes place. The setting is essential to the action as it can serve as a background, as an opposing force for the main character, or as a reason why a character reacts the way he does.

Sometimes the reader must work from hints given by the author to determine the setting. Sometimes the author gives you the information directly and in a detailed and descriptive way. Sometimes you will recognize the setting, such as colonial Boston to a present-day ghetto in a large city. Sometimes, because the setting is an imaginary locale in outer space in the twenty-second century, you will need to distinguish between real and imaginary settings. Can they be located on a map, a globe, or a sky-chart or only in the author's and reader's imagination?

The author of a novel located his action in a particular place or places during a particular time period. During the course of the novel, time passes. It is important to realize exactly how much time the author indicated has elapsed since you started with chapter one. Does the novel last for five days or a few months or fifty years?

As the author recounts the story, are the events related in chronological order, or does he interrupt the logical time sequel to relate an episode or scene that occurred prior to the opening situation? This interruption of the logical time sequence of events is called flashback.

The setting of a novel influences the character's actions. A character faced with a war situation in nineteenth century England would be expected to react differently from a character placed in the twentieth century Viet Nam War. A novelist must be sure that a character's actions and thoughts are logical for that setting.

Just as the setting influences the character's actions and thoughts, it also serves to predict the type of plot in a novel. If the setting is a haunted house, you would expect to be reading a mystery or suspense story. A setting must be a logical one for the kind of action that is to occur there.

Unit Six (cont'd)

Activities:

1. Using your notes, prepare a timetable for the events in the personal lives of the characters and historical events which affect their lives. You may learn some of the dates directly from the text, and for others you may have to use an encyclopedia to date an event, such as a war or a specific battle.

2. From your notes, list the different settings employed by the novelist. This list will show you whether the settings change frequently or if most of the story occurs in one place. If you are unfamiliar with one or more real places, locate them on maps, globes, or charts to help you visualize them. Select two locales from the novel and find, mount, and label pictures to illustrate these places. If you prefer, make sketches or models of the scenes.

3. Take notes based on a small group discussion concerning the impact of the setting on the plot and characters.

THE NOVEL

Unit Seven--How did the author hold your interest? (Point of View)

Objective: Identify in writing the point(s) of view of the novel by selecting similar examples of that point(s) of view. Demonstrate an understanding of points of view by selecting one paragraph and rewriting it using another point of view.

Who told the story you read? Was it one of the characters, or was it someone outside of the story? Whether the author speaks through a character or not, he tells the story, through careful planning, in the way that he wants you, the reader, to hear it.

The author speaks, in other words, with a definite point of view. He may use one type exclusively, or he may use both, or all three types of points of view. The author may assume the person of the character in the story referred to as the "I" who tells the story. This is the first person narrator point of view. The author may also become a narrator outside the story. In this limited narrator point of view, the story is seen and understood by one individual character. In the last point of view, the narrator is omniscient; he knows all; and he is not restricted to time, place, or character. He is completely free to enter the minds of any and all of the characters.

Activities:

1. From other novels, short stories, or magazines, select at least three similar examples of the same point(s) of view as your novel.

2. Select a representative paragraph from the novel and rewrite it, using a different point of view.

3. From the novels, short stories, or magazines, find one example of each point of view, and indicate which point of view is similar to the one(s) in your novel.

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Unit Eight--How did the author achieve the effect he wanted? (Style)

Objective: Demonstrate an understanding of the elements of style by giving at least three examples of each of the devices used by the author in the novel.

At some time you may hear a passage that you think you have read before, only to find that it is from another work by the same author. Each writer uses a distinctive and characteristic form of expression. An author's style consists of word choice and arrangement, sentence structure, and the writer's attitude toward his characters and life in general, as well as his use of figurative language.

Throughout his work the novelist drops hints about future events or decisions of his characters. These clues, known as foreshadowing, may be indicated by a word, a phrase, or a sentence. How many clues did you catch as you read? How many hints are obvious, now that you have finished the story, that you missed when you read it for the first time?

Did an object take on added meaning during your reading of this novel? If so, you participated in the author's use of symbolism. We all react predictably to a flashing red light; but an author may create a unique symbol demanding caution, such as an open field. Symbols vary from story to story and writer to writer, giving you, the reader, a chance to react to the author's skill. A symbol is an object which represents a thought or an idea. For example, the flag may represent patriotism or the people of the United States; a dove may represent peace; spring may represent life, growth; fall may represent death or sorrow.

Writers also appeal to their reader's sense of touch, hearing, taste, sight, and smell through their use of descriptive language. You taste the salt spray on your lips and hear the waves pound the beach; you shrink back from touching the snake's cool, smooth skin. (Do you find your feet tucked up under you at the end of a description of a moving snake?) You see the red blood oozing through the socks of the wounded player, and smell the odors of the doctor's office where the hero was taken for treatment. These images enrich the story by involving the reader's own sensory perceptions. You may have already learned these under the terms of metaphor, simile, personification, hyperbole, and symbol.

Activities:

1. Choose which element of style predominates in your novel; foreshadowing, symbolism, or descriptive language. List at least three examples of this element from your novel.

THE NOVEL

Unit Nine--What point is the author making? (Theme)

Objective: Demonstrate the understanding of theme through notes from small group discussion and one paragraph indicating how the author develops his theme through specific incidents in the novel.

A novelist finds himself faced with many elements that must be cleverly interrelated in order to produce a complete work. Throughout the development of the novel, the author has one underlying thought or purpose in mind. He wants to make a certain point for his reader. This main idea or point is called the theme. The theme is the basic statement about the meaning of life that the author wishes to make to his reader. This does not mean that an author will simply state, "Reader, this is the theme of my novel." You can only gain an understanding of the theme after you have completed the entire novel and have seen how the actions of the characters and the influences of plot and setting on them illustrate what the author believes is true of the human condition or human life.

The reader need not accept the theme of a novel any more than he accepts every commercial on television. The theme often represents a judgment of life with which the reader cannot agree. For example, the author's theme might be that real happiness is not possible where poverty exists. The reader may not agree with this outlook. However, it still may have value for him, for it is important to know what the world looks like to others. Our knowledge of human experience is thus widened even though we do not accept it. A mature reader will not reject a novel simply because he rejects its theme.

Activities:

1. Discuss with a small group the theme of your novel, and determine how the author illustrates his theme through incidents and characters.

2. Using your notes from the small group discussion, state clearly the theme of your novel in one complete sentence.

3. Write a well-developed paragraph stating the theme and supporting the theme by citing specific incidents and characters from the novel.

THE NOVEL

Unit Ten--Can you illustrate your understanding of the novel?

Objective: With several other students dramatize or tape one or more scenes from the novel, involving the interaction of at least two major characters. Individually visualize the characters and setting or demonstrate an increased awareness of these by identifying and bringing to class materials which recall and resemble the scenes and characters in the novel.

Activities:

1. Dramatize or tape one or more scenes from the novel, involving the interaction of at least two major characters.

2. Individually visualize the characters and setting through drawings.

3. Demonstrate an increased awareness of the characters and setting by identifying and bringing to class materials which recall and resemble the scenes and characters in the novel.

Creative Ideas for Book Reports

Prepare these on three-by-five cards and have your students select one for extra credit upon reading a book.

You are on an archeological expedition to the ancient planet earth, this is the only book or artifact that you can find. What have you learned about the planet earth from this book?

Take anything in the book that you would change--describe it and tell why you would change it (for example, you might think that the hero should have been a girl and fallen in love). If you don't think that anything should be changed tell why.

You are to sell this book to anyone in the classroom. If they read it from cover to cover by Monday, Nov. 9th then you get an A. Please include a sales pitch that you used in selling your book by the end of the hour.

You are a good friend of the author's. He wants you to criticize his book and give him hints on how to write his next book. What advice would you give him? These comments may be good or bad.

You are the librarian of the school. A mother has just called up and wants your opinion on the book you just read. She heard it was immoral. What would you say? Use examples from the book to prove your point.

Compose a crossword puzzle on this book. Include the characters and key ideas of this book.

You are the publisher of this book. First you must design a cover for the book, second you must include some catchy but true items on the book that would be representative of the book.

Congratulations you don't have to do a book report. You get an A.

Compose an analysis of your favorite character in this book. Include a picture of him or her as you see them.

You are on the selection committee for the Montgomery Jr. High School library. What would you say about this book for the new library. What did you like, would you order it for the new library?

On the side of this book it says "The Surgeon General reports that this book may be hazardous to your health." Why was this phrase written on the book?

They say a picture is worth a thousand words. Draw a picture of the best one thousand words of the book. Below the picture write a paragraph on your scene.

You are the critic for the San Diego Union. You are to write a newspaper article on this book--give your opinion on the book and tell why you think this way.

You work in a book store. You have ordered over 1000 too many copies of this book. Your boss says to sell the books within a week or you lose your job. Your problem is to write a good sales pitch to sell these books. It better be GOOD!

Which one of the characters in the book do you identify with most? What qualities (physical, mental, psychological, etc.) did you have that are similar. Would you have reacted the same way as did the character in all situations. What would you have done that was different if you were that character?

Poetry As Language Experience

This unit was written by Norma Pasarilla. It is a different approach to poetry, but an interesting one. You can use it as a supplement to the poetry unit.

INTRODUCTION TO THE TEACHER:

Rationale --

> "Poetry should be talked about in as simple a way as possible and certainly without such bewildering rhetorical terms as alliteration, simile, and onomatopoeia. There are easy, colloquial ways to say all these: words beginning with the same sound, comparison using like or as, words that sound like what they mean. Poetry is a mystery, but it is a mystery children can participate in and master, and they shouldn't be kept away from it by hard words."[1]
>
> Kenneth Koch

GENERAL INSTRUCTIONS:

1. Since most poets read their poems better than anyone else, use recordings of the poet reading when giving examples, if possible. (Robert Frost is an exception!)

2. Do not tell students to use rhyme except in the section on noises. Students will become too concerned with rhyme.

3. At the beginning of each lesson, read poems written by your students. Do not give any criticism, but rather, find things in each poem for positive comment.

4. Do not be concerned with punctuation, capitalization or spelling.

5. Students will collect their own "Poetry Notebook." They will copy each poem they participate in, through small groups, and will keep a copy of each poem they write. Have a minimum requirement for students to incorporate into their "notebook."

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[1]Kenneth Koch, Wishes, Lies, and Dreams (New York: Random House, 1970), page 26.

TEACHING DAY #1

"I Wish" Poems

Individual Activity: Each student will list five words that make him think of what the word "wish" means.

Small Group: In small groups, combine all lists and agree upon five wish words to be listed on the board.

Class:

1. Discuss words on board and put them into categories (groups of words that seem alike in some way).

2. Decide on a definition for the word, "wish".

3. Write this outline on the board:

I wish
I wish

I wish
I wish

I wish
I wish

As a total class, students will decide on ways they might write this "I wish" poem. Teacher completes the sentences on the board.

4. Once again, as a class, students will decide on ways they might write another "I wish" poem on board.

Teacher: Read the following "I wish" poems to the class:

I Wish that School Would Not Exist

I wish that school would not exist
And it would ride away in a car
Keeping itself to Heaven -- no
I think it deserved punishment
But it is no use dreaming now
If school does not exist
And keeping itself away in a car
Out of the way of us
And then I wish summer wouldn't end
No matter what or why
And it would stay with us all year.
Oh, wouldn't that be nice?
But we have no control over seasons
So we'll have to wish and dream
That the Lord will grant our wish
Of summer all year long!

Lisa Jill Braun (Koch, p. 77)

I Wish

I wish I was a beautiful chick who could be in any period of life
In the future in the past would be nice
Being Cleopatra in Egypt with handsome men at my feet
How about Annie Oakley putting on a show
Or being a pirate enjoying the gold
Even the first woman President in 3002
Also a bloodthirsty vampire scaring the men
Or Einstein inventing a potion for invisible guys
Maybe the first to live in an alligator plane in 2026

Emilia Scifo (Koch, p. 85)

Small Groups: Students will now write an "I wish" poem using the models from the class. Each member of the group must contribute at least one line. Do NOT rhyme.

Individual: Each student will write his own "I wish" poem.

TEACHING DAY #2

"The Third Eye"

Teacher: Read several "I wish" poems for Day 1.

Small Group: All members of group must agree on the completion of the following sentences. These completions are to be recorded by one member of the group.

Teacher will write on the board the following for groups:

1. Dreams are like wishes because _____

2. Dreams are not like wishes because _____

Teacher will ask the recorder of the group to read the completed sentences aloud.

Teacher: Read the following poem to the students:

The Third Eye

The third eye can see angels in the sky.
The third eye can see Superman flying invisible.
The third eye can see God.
The third eye can see air in the room.
The third eye can see cold in the air.
The third eye can see oxygen.
The third eye can see through cave-ins.

Madeline Rivera (Koch, p. 271)

Read to students:

The third eye is something not part of the real world you can see regularly. This third eye can see your wishes or dreams. It is an eye which can see what the other two can't. Since it only functions when the regular eyes are closed, now close your eyes and see with the third. Call out things that the third eye sees.

Discuss responses after writing them on the board as students call them out.

Small Group: Create a collage of things the third eye sees, or make a drawing of things the third eye sees.

Class: Listen to "third eye" poem written by students and read by the teacher:

The Eye Between My Eyes

Flick! a blue flashlight in front of my eyes. Oh God,
that eye between my eyes.
Whoa horsey! My, you're acting strange Mister Meridoe
Brandy Buck. Oh God, that eye between my eyes,
Whoops I stepped off the earth and accidentally landed on it
again. O God, that eye between my eyes.
Flash it's night already.
Flick it's day again. Oh that eye between my eyes.
flash flick off you go
flick flash on you go
Oh God that eye between my eyes. You never stop do you
the eye between my eyes.

Jean Morrison (Koch, p. 274)

Partners: Two students will write a "third eye" poem together.

TEACHING DAY #3

Noises

Teacher: Read poems from Day 2. Have the poem, below, "Two Old Crows" duplicated in advance for each student.

Write the following words on the board:

pop	jangle	crackly	hum
buzz	drip	zip	snap
crash	chug	bang	sputter
ring	snip	splash	clang

Small Groups: Name three things that might make each of the sounds on the board. Report back to class.

Follow along while the teacher reads the following:

Two Old Crows

Two old crows sat on a fence rail
Two old crows sat on a fence rail
Thinking of effect and cause
Of weeds and flowers,
And nature's laws.
One of them muttered, one of them stuttered,
One of them stuttered, one of them muttered
Each of them thought much more than he uttered.
One crow asked the other crow a riddle.
One crow asked the other crow a riddle:
The muttering crow
Asked the stuttering crow
"Why does a bee have a sword to his fiddle?"
"Bee-cause," said the other crow,
Bee-cause,
B B B B B B B B B B B B B B B -- cause."
Just then a bee flew close to their rail: --
"B u z z z z z z z z z z z z z z z z z z z z z z z
z z z z z z z z z z z z z z z z z z z z z z z z z
Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z."

Vachel Lindsay, 1879-1931

Partners:
1. What noise is repeated most often in this poem?
2. Write all the words you can think of that rhyme with this noise.
3. What word in the poem rhymes with the noise "sputtered."
4. Write a poem with your partner using words that rhyme with noises.

TEACHING DAY #4

Teacher: Read poems from previous day.
Ask for names of various colors and shades of colors.
Write responses on board. Decide which colors go together, put them into categories, and give each category a title.

Individuals: As the teacher reads the following words, choose a color for each and write it on your paper. You don't have to know what the word means. Just assign a color according to its sound.

grito	scream
luna	moon
novia	sweetheart
noche	night

Class: List three colors for each word which has been elicited from the group; write on board and discuss.

Listen as the teacher reads Spanish and English versions of "Romance Sonambulo."

From Romance Sonambulo (Somnabule Ballad)

Verde que te quiero verde
Verde viento, Verdes ramos.
El barco sobre la mar
y el caballo en la montaña
Con la sombra en la cintura
ella suena en su baranda,
verde carne, pelo verde
Con ojos de fría plata
Verde que te quiero verde.
Bajo la luna gitana,
las cosas la están mirando
y ella no puede mirarlas.

Somnabule Ballad

Green, how I love you green.
Green wind, Green branches.
The ship upon the sea
and the horse in the mountain
With the shadow upon her waist
she dreams on her balcony,
green flesh, hair of green,
and eyes of cold silver.
Green, how I love you green.
Beneath the gypsy moon,
all things look at her
but she cannot see them.

Federico Garcia Lorca, (1898-1936)

Small Group: From the color list on the board, now choose three colors. Write three phrases for each color.

Example: purple

purple day
purple panther
purple people eater

Report back and choose the best ones to list on the board.

Choose one color and write a poem in your groups about one.

TEACHING DAY #5

Teacher: Read color poems from yesterday. List the following on board:

I	II	III	IV
bubbles	water	squeaky chair	secrets
France	San Diego	motorcycle	spring
dreams	sailboat	airport	satin
love	sky	babies	snake

Individuals: Choose a color that would be appropriate for each group of words. Discuss choices.

Teacher: Read the color poems written as follows:

Colors are a Feeling

Red makes me feel like sunshine shining on a hill.
Blue doesn't look like red. Blue makes the day seem dull.
Pink doesn't make me feel like sunshine.
Pink unlike red makes me feel floaty.
Yellow unlike red makes everything around me sparkle.
Black makes me feel heavy, very much unlike red.
Green makes me feel all wrinkled up.
Green is not as pretty as red, pink or orange.
White makes me feel happy just as I am now.
Purple is the end of the day and my poem.

Eliza Bailey (Koch, p. 205)

The Yellow Heart (El Corazon Amarillo)

I went to Argentina to get some bananas
Yo fuí a Argentina a buscar guineos
And I saw Mickey Mouse on my way.
Y ve a Mickey El Ratón cuando iba.
And he had a nose with an egg on it.
Y tenía una nariz con un huevo encima.
A dog came and bit his tail and he flew in the air.
Un perro vino y le mordío el rabo y brincó al aire.
Then I left and a horse kicked me.
Después me fuí y un caballo me dió una pata.
When I found my bananas, I bought an apple.
Cuando encontré los quinos, compré una manzana.
Then when I left on a plane, I found myself on the moon.
Después cuando me fuí en avion, me encontré en la luna.
And there I stayed until my death.
Y ahí me encontré hasta mi muerte.

Ruben Luyando (Koch, p. 295)

Individuals: Write one poem about three or more colors. Then write any type of color poem you'd like.

TEACHING DAY #6

I used to be/ but now.....

Individual Students: Fill in this sheet.

Important Events in My Life

1. Before Starting School:

2. In elementary school:

3. Now (today!)

Five Ways I look Different than a year ago

1.
2.
3.
4.
5.

Ways I am the Same as a Year Ago

1.
2.
3.
4.
5.

Ways I'd Like to be Different Next Year

1.
2.
3.
4.
5.

TEACHING DAY # 6 and 7

Teacher: Discuss assignment sheet (page 10).

Then discuss examples of seals, past and present. Describe and discuss with class that a seal may be

trade mark
class ring
insignia of one of the Armed Forces
Presidential seal
Sign of the Olympics

Small Group: Draw a seal for each of the above.

Individuals: Make your own seal. Include one or two symbols representing one or two things that you remember most from your past; one or two things you enjoy most right now; and one or two things you would most like to do in the future.

Teacher: Have students write a class poem following the "I Used to be/ But Now" pattern shown below. (Teacher writes pattern on board.)

I used to be . . .
But now . . .

I used to be . . .
But now . . .

I used to be . . .
But now . . .

Individuals: Write individual poems following this pattern.
Use personal seals and "Important Events in my Life" chart to write the poems.

Then students will word with construction paper and colored pencils and revise their seals, if they wish, but make a finished copy with the poem beneath.

TEACHING DAY #8

Metaphor Poems

Small Groups: 1. Discuss what is the same about the following:

a. tables, spiders, chairs
b. needles, people, hurricanes
c. oceans, tears, rain
d. pickles, grass, jealousy
e. balloons, dreams, bubbles
f. snakes, dancing, roads
g. breeze, whisper, thought

2. Choose one answer for the following. All members must agree and be able to give a reason for the choice.

a. Trees are like (grass) (skyscrapers) (houses)
b. Clouds are like (smoke) (kittens) (kisses)
c. Beaches are like (sugar) (beds) (people)
d. Maps are like (patterns) (oranges) (puzzles)
e. A kiss is like a (whisper) (race) (wave)
f. Clocks are like (sundials) (globes) (warnings)
g. School is like the (ocean) (dawn) (calendar)

Report back to class. Ask for other "words" that each one may be like.

Teacher: Read the following poem:

Dream Deferred* (*put off until another time)

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore --
And then run?
Does it stink like rotten meat?
Or crust and sugar over --
like a syrupy sweet?

Maybe it just stays
like a heavy load

Or does it explode!

Langston Hughes (1902-1967)

(Now put a transparency of the poem on the overhead for students to refer to.)

Small Group: Answer the following questions. Each member of the group must agree upon the answers chosen.

1. What five things are like a dream deferred?
2. Choose one word that describes all five things.
3. Name some things that explode (at least four).
4. What exploding thing is the dream deferred? Give a reason for your choice.
5. What else could a dream be? Name at least four.

Teacher: Read the following poems written by students.

The Rain is Tears

The rain falling from the sky is tears from a little girl's eyes.
Salt falling to the food is snow falling to the ground.

Melanie Popkin (Koch, p. 144)

Things Around Central Park

What are big things with eyes?
They are buildings with windows.
What are big pointy pencils?
They are really steeples on a church.
What are big green lollipops?
They are big green trees.
What is a big green full of people place?
That is Central Park.

Martin Freihofer (Koch, p. 305

Small Group: Write a poem saying what trees, clouds, b[illegible]ches, maps, kisses, clocks or schools are. (Choose one.)

TEACHING DAY #9

If I Were the Weather

Class: Listen to the Readers Digest Tape "Hurricane", if available. Then listen to the following poems read by the teacher:

Fresh Air

Is there no voice to cry out from the wind and say
what it is like to be the wind,
To be roughed up by the trees and to bring music
from the scattered houses
And the stones, and to be in such intimate relationship
with the sea
That you cannot understand it?. . . .

Kenneth Koch

The sky is Low, The Clouds are Mean

The sky is low, the clouds are mean.
A traveling flake of snow
Across a barn or through a rut
Debates if it will go.

A narrow wind complains all day
How someone treated him.
Nature, like us, is sometimes caught
Without her diadem.*

Emily Dickinson (1830-1886)

*a crown

Small Group: Given a list of weather words, groups will place them into the following categories: good weather, bad weather, and good/bad weather. The group must come to a consensus and be able to support their choices.

hurricane	sleet	monsoon	tornado
smog	windy	rain	overcast
hot weather	snow	sunny	cold weather
fog	typhoon	thunder	hail
blizzard	lightening		

Add other weather words to the lists.

Listen to these weather poems written by students.

Snow, Snow

Snow snow, I'm the snow
Drift, drift, far I drift
Friends, friends, with my friends
Deep, deep, deep I drift
In and out, out of windows
Into Paris, out of London
But!!
Melt, melt, soon I'll melt.
But while I can, can, can
Drift, drift, I will drift
Snow, snow, I'm the snow
Drift, drift, far I drift.
Friends, friends, with my friends
Deep, deep, deep I drift
But now I must MELT!

Amy Levy (Koch, p. 178)

Purpina's Spring

There once was a little purplish-grayish mouse.
Her name was Purpina and she had long fur.
She was walking in the woods on a nice day.
Purpina was thinking how the weather seemed to be getting warm.
Suddenly a clump of half-melted snow fell on her.
She was a little dazed. She couldn't get all the snow off.
So Purpina sat down on a little hill.
Purpina soon fell asleep. When she woke up she got up.
Purpina tried to walk but she slipped and fell down the hill.
She was unconscious and when she woke up she found that
She was in a flower. She felt very warm and thought
She must name the kind of weather. First she thought
She would call it crocus because of the flower.
Purpina walked on and became very thirsty.
She came to a spring and drank a little water.
She was very grateful to the spring and told it
She would name the warm weather after it.
And that is how Spring got its name.

Erin Harold (Koch, p. 190

Write a poem in which you are the weather. Tell what you would do.

TEACHING DAY #10

Combination Poems

Teacher: List types of poems already written on board. (review)

wishes
dreams
third eye
sounds
colors
I used to be, but now
What things are like
weather

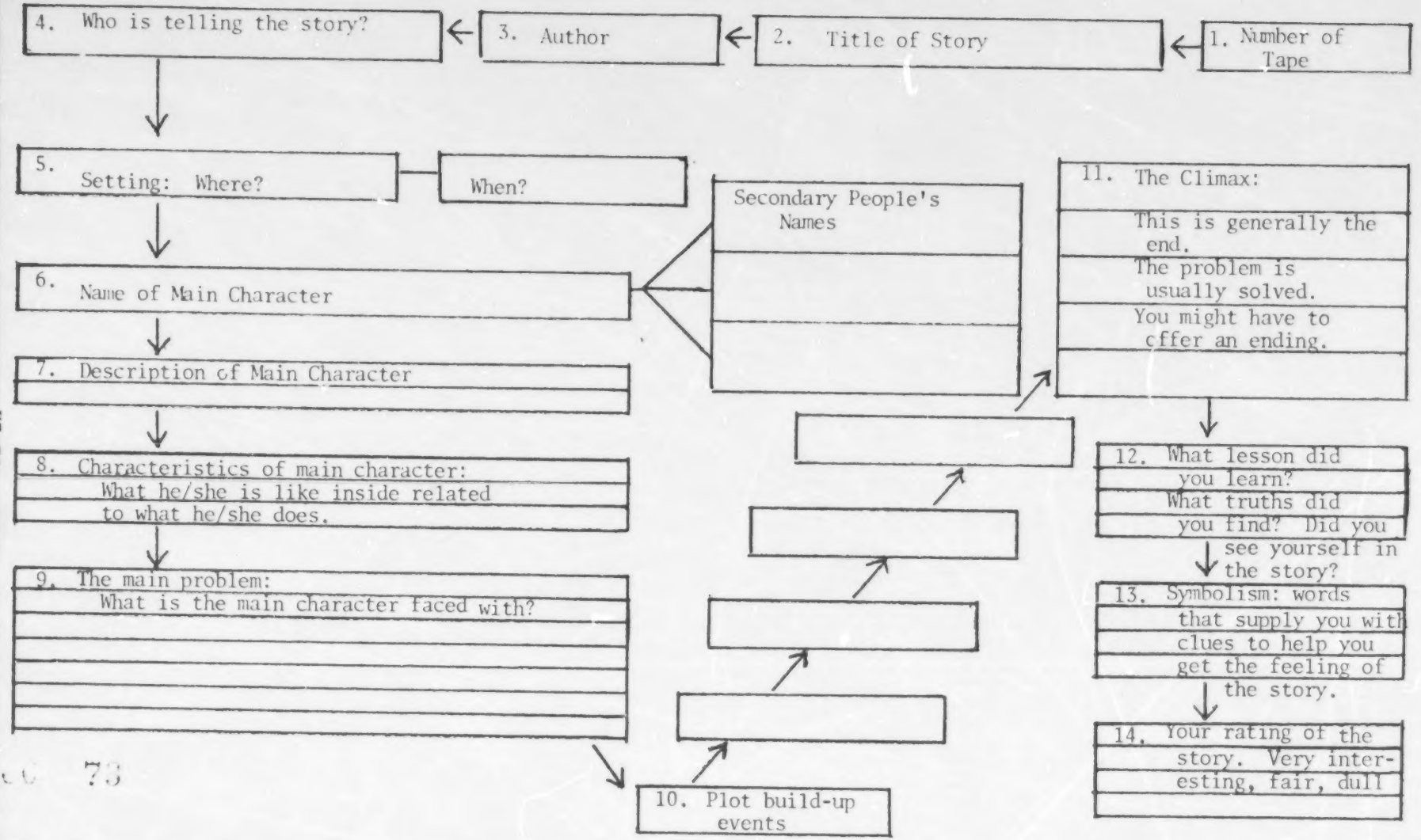
Groups: Write a poem using a combination of any two themes.

Teacher: Read combination poems back to class.

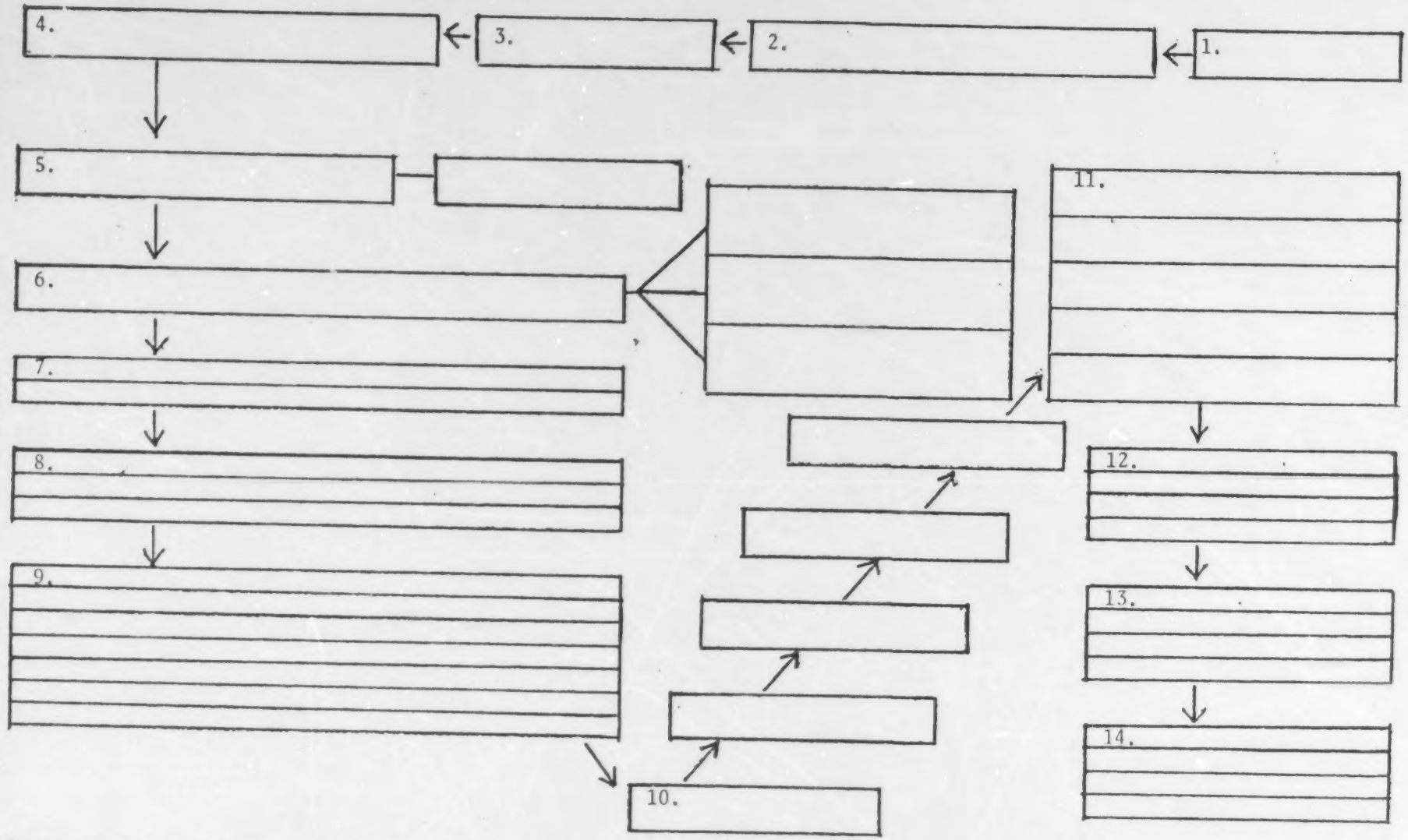
Individuals: Write your own poem using any combination of themes.

*All credits given to Norma Pasarilla and Marilyn Stenvall for this unit.

FLOW CHART FOR SHORT STORY


1. Number of Tape
2. Title of Story
3. Author
4. Who is telling the story?
5. Setting: Where?
When?
6. Name of Main Character
Secondary People's Names
7. Description of Main Character
8. Characteristics of main character: What he/she is like inside related to what he/she does.
9. The main problem: What is the main character faced with?
10. Plot build-up events
11. The Climax: This is generally the end. The problem is usually solved. You might have to offer an ending.
12. What lesson did you learn? What truths did you find? Did you see yourself in the story?
13. Symbolism: words that supply you with clues to help you get the feeling of the story.
14. Your rating of the story. Very interesting, fair, dull
% of comprehension - grade
DATE
PR. GR.
NAME

FLOW CHART FOR SHORT STORY



E7-75

65

75

76

Although these "games" have been over used, the student's enthusiasm is never low. Use these games to start either a discussion and or a writing assignment on survival. The possibilities are limitless.

Lost On The Moon

You are on a space crew originally scheduled to rendevous with a mother ship on the lighted surface of the moon. Mechanical difficulties, however, have forced your ship to a crash landing at a spot some 200 miles from the rendevous point. The rough landing damaged much of the equipment aboard. Since survival depends on reaching the mother ship, the most critical items must be chosen for the 200 mile trip. The fifteen items left in tact after the landing are listed below. Your task is to rank them in terms of their importance to your crew in its attempt to reach the rendevous point. Place a number 1 by the most important item, number 2 by the second most important, and so on to the least important item which is number 15.

_____ Box of matches

_____ Food concentrates

_____ 50 feet of nylon rope

_____ Parachute silk

_____ Portable heating unit

_____ Two .45 caliber pistols

_____ One case dehydrated milk

_____ Two 100-pound tanks of oxygen

_____ Stellar map of the moon's constellation

_____ Life raft containing CO_2 bottles

_____ Magnetic compass

_____ 5 Gallons of water

_____ Signal flares

_____ First aid kit containing injection needles

_____ Solar-power FM receiver-transmitter

FOLLOW-UP

The following questions should be considered by your group for purposes of evaluation.

1. How did the group go about dealing with conflicts and disagreements?

2. Which members felt they had to give in to group opinion?

3. Was this good or bad?

4. Would taking a vote on each item have been easier?

5. Would it have been as effective?

7. Is it always desirable?

Possible Writing Assignments

1. We have discussed survival of a group of space age explorers. What about the here and now? Have you ever been in a "life or death" incident? If so, write about it.

2. Recently a court case (Karen Quinlan Case) concerning the "right to die" was fought. The court said that the parents of a 21 year old girl did not have the right to pull the plug of her life-support systems. Explain whether you agree or disagree with this "right to die." What does this have to do with survival.

SURVIVAL: A Decision-making Game

The Situation: Atomic war with Russia and China is inevitable! The chances are better than 100 to 1 that the Russians will have nuclear missiles in the air within the next 24 hours. It is apparent that retaliation will be immediate and massive and that the result of the war will be the destruction of all mankind. At the end of the holocaust, man must start again. Twelve people have crowded into a single bomb shelter, the only one around for many miles. These people are from many walks of life, do not know each other, but are in the shelter by coincidence.

The Problem: There is food and water to support six people until the air is safe to breathe again and the radiation has diminished in some areas, to a near tolerable level. You must play God and decide the six people who will be sacrificed, who must help to close the heavy steel door which will shut them off from safety, who must help shovel dirt over the door to insulate the fortunate six inside. Your decision must be made on the basis of your own values and upon the needs of the people to be saved both while in the shelter and after they have emerged into the new world.

Select and justify your selection, six people to remain in the shelter:

The People:

1. A 26-year old woman dietician who suffers from claustrophobia.

2. A woman Nobel Prize winning professor of physics, 42 years old, a first-rate cynic.

3. A 245 pound professional linebacker, college graduate, P.E. major, a Negro.

4. A 29-year old movie star, known as a sex symbol, a woman with a background in nursing.

5. A 35-year old Roman Catholic priest, graduate of Harvard Medical School, worked as a missionary doctor in a primitive African village before returning to the U.S. for treatment of chronic asthma.

6. A 40-year old assistant professor of biology, expert on human biology, former war hero, abrasive personality which alienates people rapidly.

7. A 25-year old self-made man, former contractor and carpenter, who has succeeded due mainly to his ability to handle men at work, eight years of formal education, member and advocate of White Citizen's Council.

8. A 25-year old psychologist, selfish, tempermental and vain, former All-American shot-putter who keeps himself in shape with weekly work-outs.

9. Russian prima ballerina, stranded in U.S. when cultural mission pulled out unannounced a month previously, reared on a collective farm and knows farming techniques, has discovered two days previously that she is a little more than 4 months pregnant, 26 years old.

SURVIVAL (Cont'd)

10. An 80-year old woman internationally known humanitarian philanthropist, specialist in soils and effects of radioactivity on plants and animals.

11. A 32 year old woman sociologist who received a doctorate from a dissertation entitled, "The Effects of Isolation of Seventeen Trapped Coal Miners," suffers from diabetes.

12. A 22 year old electronic genius, who specializes in all forms of communication. He is precocious, immature and totally dependent on his mother.

CREATIVE WRITING

The survival games stressed both creative discussion and creative writing. Here are several ideas you can use for creative writing assignments. Some of these ideas can be placed on 3" x 5" cards and placed in a recipe box to be used when students finish assignments early.

1. Ask your teacher for "the paper bag". This bag will contain many objects. Write a story or create a composition involving or mentioning all the objects.

2. Ask your teacher for "the comic strip". You will find an actual comic strip with no captions. Your mission is to fill in the captions with your own ideas.

3. Develop your own comic book. Make up a super-hero or heroine. Will he/she be a real person or a fantasy? What about his or her abilities are they realistic or "other-worldly"?

4. Imagine that you are something you aren't. Describe what it is like to be this person or thing.

5. Listen to your favorite song. What do you "feel" when you hear it? Does it remind you of someone or someplace? Write about these feelings.

6. Ask your teacher for the "feel bags". These brown paper bags will contain some unusual items. Write about the feeling you have when you touch it. Compare it to something.

7. Pick up a pencil and a piece of paper. Note the time and write it down on the top of the page. Then start to write. Write about anything that pops into your mind, but never stop writing. Don't worry about punctuation or spelling. When you run out of things to write about, write down the time. Try this several times during the week.

8. Imagine someone in a situation. Without telling about the character or the situation, tell as much as you can through the character's thoughts.

9. Describe a situation to three different people such as asking someone on a date, or being in a fight. Describe it as you would to your parents, your best friend, your English teacher.

Motivational Ideas for Creative Writing: Teacher Ideas

- Prepare 2" x 3" cards of three different colors of construction paper. On one set (or color) write different characters, i.e. names, or animals or etc.; on another set, write different places; and on the third, write different times and/or dates, past, present or future. Put each set in separate boxes. Each student may choose one card (or more, as you decide) from each box. From this combination of character, place and time, he builds his story.

- Give each student a marshmallow. First he is to describe it with all the appropriate adjectives he can. Then he is to write a story in the first person from the point of view of the marshmallow. (You know, of course, the final fate of the marshmallow when the assignment is completed!)

- Pass out writing paper that has been pre-cut into the shapes of animals or unusual forms. Ask the student to write a story relating to the shape.

- After an introduction to the idea of highly imaginative story, use the term, "tall tales". Then give the student long, narrow papers on which to write their stories. (Several papers can be stapled together, end to end.) Put these together in a "Tall Tales Book" for classroom enjoyment.

- Working in "buddies," give each student a 9 x 12 piece of black construction paper. Have prepared some thicker than usual white tempra paint. Each pair of children is then to drop some blobs of this paint on one of their two black papers. Then carefully they put their papers together, press ever so gently, and then pull them apart. Taking their identical "pictures" to different parts of the room, each partner is to study the image, to imagine with free reign, and to write a story about what he sees. When finished, both stories are mounted below their respective pictures side by side. The results are very interesting; how could two such different interpretations be made about the same "picture". We called these our "Glob Stories".

- Make an attractive cover to a book entitled, "Who's Who in Room _____". Show this to your students. They will appreciate the fact that it is an empty book! From the title, decide with them what should go into such a book. (The idea being that anyone coming into the room could get acquainted with class members merely by reading the book.) They may decide that each member of the class write certain pertinent facts about themselves. Usually, after such a discussion, a ditto paper can be prepared that would facilitate rather uniform information about each person: name, birthdate, family member names, hobby, friend's names, pets, etc. A space should be left for an individual comment or two pertaining to themselves: "What is important about me," or "My most exciting experience," or etc. The book becomes even more interesting if each child's page displays his photo. In assembling the pages, with them, in alphabetical order. When complete, this can become a favorite browse book for class members, as well as visitors throughout the year. (Keep it loose-leafed for the new students who will be joining the class during the year.)

Teacher Ideas (Cont'd)

- Ditto pictures that will capture a child's imagination on to lined paper. Have them write their stories around the picture. This is a good activity for "free time".

- Draw a three or four part sequence: Fold a 6" x 18" strip of newsprint into three sections. The student may draw a sequence of events to retell a story or, perhaps even better, draw the series of pictures for an original story. They may write beneath the picture or dictate the story to be written. With young children quite a bit of oral work may be needed before the children will able to do this independently because it requires that they be able to extend a story or a recounting of a series of events beyond one or two statements. This is an important ability to be developed however, and needs planned activities. As the children progress they may be helped to recognize that a story has "a beginning, a middle and an ending" and what is included in each. Some will recognize this almost intuitively from having recognized the development of good stories read to them, but some need their attention called to this.

Appendix F A REVIEW OF PARAGRAPH WRITING

I. The Paragraph Sense

A. Writer should develop paragraph sense:

1. Group together thoughts that belong together
2. Present thoughts in logical order

a. Chronological order - - order of line.
b. General to the specific (deductive)
c. Comparison
d. From specific to general (inductive reasoning)

3. Keep reader in mind
4. Adapt paragraphing to subject

II. Developing a Topic

A. To develop a paragraph:

1. Adopt a plan
2. Gather necessary information
3. Use specific details
4. Use examples
5. Use personal experiences
6. Compare and contrast
7. Strive for novel subjects and novel treatment (be different).
8. Analyze a topic and discuss its parts
9. Weave thoughts together to make them fit a topic.

III. Unity and Coherence

A. To achieve paragraph unity:

1. Remove irrelevant sentences
2. Remove all irrelevant words
3. Transfer a thought from one paragraph to another
4. Revise to make a sentence relevant to the topic
5. Make sure that thoughts are in logical order

a. Order of time would be logic
b. Rephrasing is needed when order is changed

6. Make sure the topic is clear
7. Write coherently -- make sentences cling together
8. Write, rewrite, discard, try again, and again

IV. Transitions and Connectives

A. Transition words and phrases may connect one sentence to another.

Continued---

B. Transition and phrases may connect one paragraph to another.

C. Transition words and phrases:

1. Cause and effect

   a. therefore
   b. due to this fact
   c. as a result
   d. thus
   e. consequently
   f. for this reason

2. Time relationship

   a. next
   b. finally
   c. later
   d. soon
   e. then
   f. after

3. Comparison and Contrast

   a. likewise
   b. similarly
   c. in the same way
   d. on the other hand
   e. contrary to this
   f. a different method

4. Example

   a. such
   b. for instance
   c. as an example
   d. to illustrate
   e. another
   f. a case in point

D. Good writing is coherent; thought units cling together

1. Link sentences
2. Link paragraphs
3. Refer to subject repeatedly

E. Connect your paragraphs so that the thoughts flow smoothly, but don't forget the purpose of paragraphing.

F. Consider emphasis in arranging your thoughts and connecting your sentences, greatest position emphasis beginning and ending.

G. Avoid combinations of words and thoughts that may mislead or confuse the reader.

H. Repetition of key words or phrases can link sentence to sentence or paragraph to paragraph.

GUIDELINES FOR WRITING PARAGRAPHS

The following guidelines will help you to develop effective paragraphs.

A. Go right into your subject in a way that will instantly arouse your reader's interest.

B. The topic sentence states the main idea of the paragraph. It does not have to come first in the paragraph, but quite often it does. It helps the other sentences fit together.

C. Make sure the sentences have unity. The sentences must relate to each other or to the group as a whole.

D. Arrange the order of the sentences carefully, adding words and phrases that help you combine the sentences into a single smooth-flowing paragraph.

E. Use transitions between paragraphs as well as between sentences.

II. WRITING A DESCRIPTION

All good descriptive writing creates an impression for the reader. It paints a vivid word picture of a person, place, or thing. To make the picture clear, the writer includes details. In the best descriptions these details are as specific as the writer can possibly make them.

Specific Details -- The following paragraph describes Wild Bill Hickok, a famous frontier scout and marshal in the old West. The paragraph was written in 1867 by a man who knew Wild Bill. Notice that the writer mentions many specific details of Wild Bill's appearance.

GEORGE W. NICHOLS IN "WILD BILL"

Bill stood six feet and an inch in his bright yellow moccasins. A deerskin shirt, or frock it might be called, hung jauntily over his shoulders and revealed a chest whose breadth and depth were remarkable. These lungs had had growth in some twenty years of free air of the Rocky Mountains. His small, round waist was girthed by a belt which held two of Colt's navy revolvers. His legs sloped gradually from the compact thighs to the feet, which were small, and turned inward as he walked. There was a singular grace and dignity of carriage about that figure which would have called your attention, meet it where you would. The head which crowned it was now covered by a large sombrero, underneath which there shone out a quiet manly face. The lips were thin and sensitive, the jaw not too square, the cheekbones slightly prominent. A mass of fine dark hair fell below the neck to the shoulders. The eyes were as gentle as a woman's.

The Writer's Craft --

1. When a writer wants to picture someone, he must observe the person closely and describe him in accurate detail. George Nichols includes many details in this description of Wild Bill. The following list gives these details in the order in which Nichols presents them:

height	feet
shoes	hat
shirt	face
chest	lips
waist	jaw
belt	cheekbones
legs	hair
thighs	eyes

2. Nichols not only mentions the details listed above; he makes each of them specific. One of the ways Nichols makes the details specific is by using precise nouns. Moccasins, for example, is a

precise noun. In a single word it specifies the kind of shoes Wild Bill wore. What precise noun specifies the kind of hat he wore?

3. Adjectives also help to make details specific. The adjectives bright and yellow, for example, help to give a clear picture of Wild Bill's moccasins. What adjectives does Nichols use to make specific the following details about Wild Bill.

his shirt	(line 2)	his face	(line 15)
his waist	(lines 6, 7)	his lips	(lines 15, 16)
his thighs	(line 9)	his hair	(line 17)

Now You Try It --

First visits often make vivid impressions. Recal. the first time you visited someone's house, a certain spot out in the country, or a strange part of your town. Describe the place in a short paragraph.

Since you will be writing only one paragraph, do not try to tell anything about what happened in the place. Instead, imagine that you are sitting or standing in one spot and describe what you see from that point. Use specific details to convey your impression of the scene to your reader. Also use sensory details to convey the sights, the sounds, and the smells of the place.

III. THE NARRATIVE PARAGRAPH

The narrative is the storyteller's device. A narrative paragraph takes the form of a story in itself, or it may be an episode from a longer story. Furthermore, a relating of happenings involves some kind of time sequence: "First, we . . ., And then, . . ., Meanwhile,. . ., A short time later, however, . . ., After that, . . ., Yet, not five minutes later, . . ., And just as the day ended, ..."

The most common time sequence is chronological, or in the order in which the recalled actions actually occured. Any departure from the chronological order requires considerable skill; perhaps you should not attempt it unless you have a clear idea of some other logical pattern of happenings to substitute for the natural order. One reasonable exception, however, might be the pattern suggested earlier, wherein the topic sentence takes in a span of time which the specific detail sentences may have to account for by a short jump backward in the sequence.

Topic Sentence: By the end of the party we were worn out.
(Suggests the time span of a whole party, while mentioning only the end of it.)

Supporting Sentences: We began by throwing darts at balloons. Then, when the balloons were all popped, we . . . .

Yet, generally, the chronological order is the most natural way of handling time in narrative writing.

Since the narrative structure usually involves a flow of events, one after another, and usually contains words to remind the reader of the time sequence (First, ..., And then...), narrative paragraphs have these additional devices to hold them together, to unify them. This might explain why some narrative paragraphs have opening topic sentences that do little more than start the sequence of events and point the general direction it will take. The problem of binding the sentences together, which is usually accomplished by the topic sentence, is taken over by the natural way one event in time flows into the next. In a paragraph of this kind, it might be a meaningless activity to try to select a topic sentence. But in the paragraphs you write, try to use strong topic sentences as well as the sequence of events.

Paragraph L does not have a topic sentence. In Paragraph M the first sentence is the topic sentence; it sets the stage for what follows.

Continued --

PARAGRAPH L

We left the runway in Phoenix at breakfast time on Friday morning, and ate our lunch in a quaint restaurant over-looking San Francisco Bay. By suppertime we had gazed in wonder at the Giant Redwoods and had knelt on the cool stones of a Spanish mission church that was already old when the Declaration of Independence was being signed. Then the next sunrise found us drinking orange juice back at the Phoenix Airport cafe.

PARAGRAPH M

We packed a whole winter's activity into that one day at the ski lodge. With pocketsful of crackers on which we breakfasted, we hit the ice of the skating pond at daylight--and I mean hit the ice. So, to recuperate, we hired a sleigh and went jingle-jingling into the village, where we poked around in the few shops that opened early. Then, after hot chocolate and pastry, we returned to the lodge where we had our ups and downs on the training slope. But after a hurried lunch (double portions of everything), we grabbed our skis and beat the crowd to the chair lift for the breathtaking ride to the summit. Pausing here only to pocket some tidbits to stave off starvation until dinner, we shamed each other into skiing down. But, unlike the ride up, the descent was only intermittently breathtaking; at other times it was painful, the misery brought on by the sudden unscheduled stops. Yet, still alive at the bottom, we decided upon a steam bath and a swim in the heated pool, to draw the soreness from our joints. This we followed by flattering the waiters into second and third portions of rib roast. Afterward we were partaking of that stocking feet-up-to-the-fireplace pasttime, when the other merry makers chased us off to bed because our snoring was interrupting their sing-a-long.

Develop one of the following topic sentences into a narrative paragraph:

1. It was one of the hardest races I had ever had to run.
2. Marian's party was a tremendous success.
3. Before the day was over, I regretted having taken the job.
4. Within ten minutes after the firemen arrived, the fire was under control.
5. San Francisco is the most fascinating city I ever visited.
6. I spent the long night trying different ways to avoid freezing to death.

Continued --

7. You would not have believed what happened when the harmless snakes made their escape from the box.

8. I worked down the list of errands as the hot afternoon wore on.

9. What might have been a dull assembly suddenly took on a new tone.

10. After I left Fairfield, things <u>really</u> began to go wrong with the car.

IV. THE EXPOSITORY PARAGRAPH

Expository Paragraphs Explain-- They answer such questions as "How?" "Why?" "How do you know?" They are explanatory or expository. The latter is the term generally applied to them. But remember: they explain! The relationship between the topic sentence and the supporting detail in such paragraphs is strong. It must be strong. They do not tell stories or draw pictures; they appeal to the reader where he thinks!

As you advance in school, the need for expository writing will probably increase because you will have to deal increasingly, not with stories or pictures, but with ideas. The purpose of exposition is to explain something in such a way as to put ideas into the reader's mind where there were none before -- to shine light where before there was darkness -- or to change or add to the knowledge and attitudes of the reader to bring him closer to the writer's point of view.

Since expository paragraphs usually have neither time sequence (narrative) nor space relationships (descriptive), they have neither of these guides to help their writer arrange his points. The writer of exposition, therefore, has to choose a pattern of order that fits his purpose logically. Remember, his principal task is to make one main point at a time. But still he must choose the order of presentation by which he hopes to get his point across.

Three commonly used patterns are these:

1. You may lead off with the topic sentence and follow it with supporting detail. One possible drawback to this pattern is that the end of the paragraph -- a prominent position -- is frittered away sometimes on minor detail. You can avoid this disadvantage somewhat by working up to the strongest supporting point. Then the paragraph will open strongly (topic sentence) and close strongly (with the strongest supporting detail). SEE PARAGRAPH A ON THE NEXT PAGE.

2. You may begin with detail and build the paragraph up gradually to the last sentence -- topic sentence. Such a pattern gives the theme power at the finish, but it sacrifices a strong opening to do so. To strengthen the opening in such paragraphs, however, the writer may begin with his most colorful, attention-getting detail. SEE PARAGRAPH B ON NEXT PAGE

3. A third approach plays it safe all around. It begins with a general statement of the author's attitude or position -- a topic sentence. Then follow the sentences which supply supporting evidence. Finally, the writer closes with a statement of

Continued --

the original general position, phrased in slightly different words, to avoid needless repetition and to clarify the opening statement itself.

PARAGRAPH A

The Slangonians were afraid of fire. Only certain members of the tribe were permitted to handle the tools used to strike a flame, and indeed, most Slangonians were happy to avoid the awesome responsibility. If the campfires went out while all the fire handlers were away, those remaining in camp would get along without fires for their heating and cooking until one of the properly appointed fire makers returned. Furthermore, if a tribesman were sent to another camp to bring fire, he would run all the way back with it, holding the firebrand rigidly at arm's length and wearing a terrified expression on his face.

PARAGRAPH B

Pots and pans were scattered from the tent to the spring, while the skillet -- licked clean of the bacon grease that had been in it -- was a hundred yards up the trail. With one of its corners down, the tent leaned drunkenly into the northwest, threatening collapse at every puff of breeze. Over the entire landscape lay a fine sifting of flour and the strong scent of wild animals. It was no secret that our camp had been visited.

Writing Assignments:

1. Describe your pencil. Describe it so accurately that it cannot be mistaken for any other pencil. Now put it with five similar pencils. Can someone reading your description pick out your pencil without hesitation?

2. Describe the main street of your town (or of the nearest town) as it looked 200 years ago and as it will look 200 years from now.

3. What is "evil"? Can you define it? What is "good"? What is "beauty"? What is "ugliness"?

4. Can you remember a situation that taught you a lesson you will never forget? Tell what happened and what you learned.

5. "DENTIST." What thoughts run through your mind when you see this word?

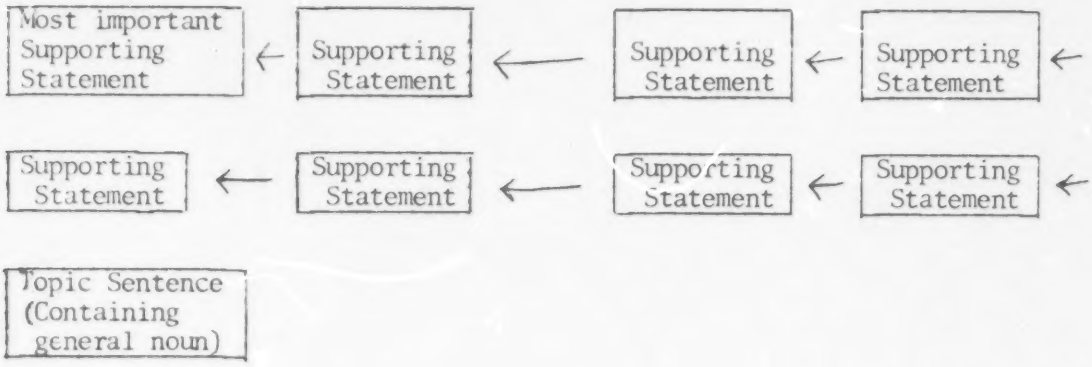
Continued --

6. The typical teenager is not usually a model of neatness. Write a humorous composition which compares a teenager's room with that of a West Point cadet.

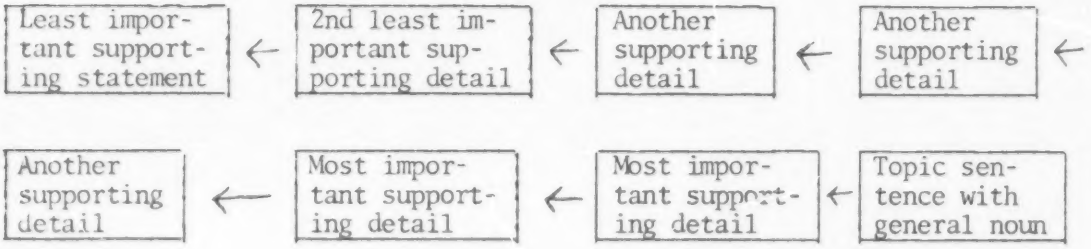
7. Step outside yourself and become someone else. As your new self, write a biography of your old self from birth to present. Don't make it just a catalogue of events but describe how that old self called "you" developed as a person with ideas and feelings.

PATTERNS FOR DEVELOPING EXPOSITORY PARAGRAPHS

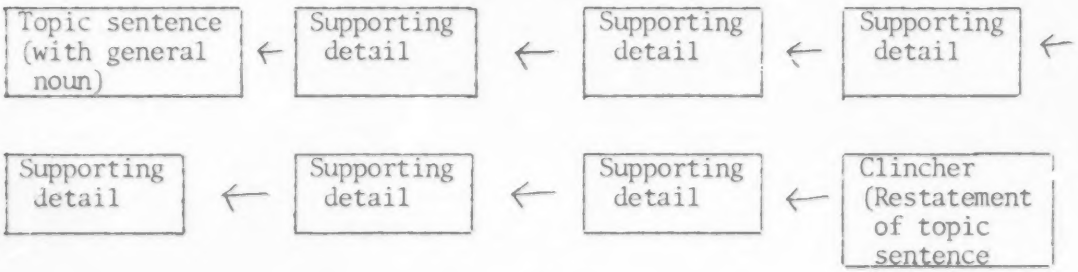
I. The patterns or pictures of sentences in paragraphs help to show the relationship between and among sentences in a paragraph. Each block represents one or more sentences.



II.



III.



KINDS OF SUPPORTING DETAILS

A. Statement ← Example ← Second Example ← Third Example ← Fourth Example

B. Statement ← Cause ← Second Cause ← Third Cause ← Fourth Cause

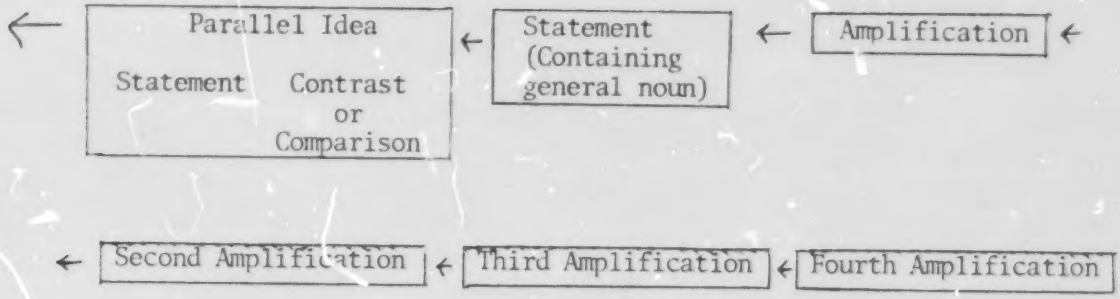
C. Statement ← Evidence ← Second Piece of Evidence ← Third Piece of Evidence ← Fourth Piece of Evidence

D. Statement ← Result ← Second Result ← Third Result ← Fourth Result

E. Statement ← Example (Statement; Contrast or Comparison) ← Parallel Idea (Statement; Contrast or Comparison)

SECTION E: -- Continued on next page --

SECTION E: Continued ...



This is not for all students but may be given to a student who is capable of working alone.

The Research Paper

Rationale: Research is done because someone needs information dealing with a certain subject. This need may occur in a specific course assignment or even in the course of your own work (job). Decisions/conclusions are drawn through the use of much evidence not though a single source. A research paper is a synthesis (collection) of all available information on a topic, collected and presented in a logical, unified manner.

Objectives: At the end of this unit, the student will be able to:

1. Become familiar with the functioning and materials of the Media Center and use the facility.
2. Use a methodical procedure (Stylebook) of gathering and organizing information on a single topic, and formulate a conclusion from the available evidence.
3. Know and understand the terms pertaining to the Research Paper.
4. Produce a paper that follows the required format.

Background: A research paper is a presentation of facts which are:

1. Based upon reading and consulting of several sources
2. Presented with a methodical procedure
3. Limited to a narrow phase of the subject chosen
4. And contains originality in selection, evaluation, expression, and conclusion

Terms used in the Research Paper:

1. Bibliography cards - identification of each source of information examined
2. Note Cards - a concise record of the facts gathered
3. Footnotes - acknowledgement of sources in the text of the paper or further explanation of terms or special items not used in the body of the paper
4. Bibliography - a list of all sources used (See Stylebook for format to be used)

5. Preface - an introduction to the entire paper, used as an explanation, but not part of the text

6. Appendix - additional material at the end of the paper used to explain or varify

7. Plagiarism - taking ideas from someone else and using as one's own. THIS CANNOT BE DONE IN THE RESEARCH PAPER! Proper footnoting avoids the charge of plagiarism or violation of copyright laws.

Assignment #1 - Read and digest the following material.

The Process:

It is important to keep a separate complete and accurate card record of each source you consult. As soon as you consult a new source, you should make out a bibliography card first. Copy the information stated on the title page of each text. The format for these cards is explained on pages 8 and 9 of the Stylebook.

Note-taking:

As you read through your selected texts, it is a practical idea to take notes. If this task is done carefully and properly, you will find it easy to organize your material later. You must take notes carefully so you will not have to consult your sources again later. Your notes should contain a short summary, in your own words, and a system of identification so credit can be given to the author. Be careful not to 'life' a source out of context or misrepresent an author's philosophy by leaving out "important" words.

Use the notetaking system suggested in the Stylebook or one such as follows:

1. Write your notes on cards (either 5 x 8 or 4 x 6). This will help you in organization and storage.

2. Write on one side of each card only:
   a. Upper left hand corner - place the number of the book used. Look at bibliography card for the number needed.

   b. Upper right hand corner - place the number of the card in proper sequence. Ex. First card from book #1 will be numbered 1. Second card from Book #1 will be numbered 2, etc., etc.

   c. On top center of card, place the subject of that particular card - what the card deals with. This will help you later when you organize your cards by subject according to the outline form used.

d. Write the information you are quoting in as few words as possible. Use your own words unless you are using a direct quote.

e. Bottom right-hand corner - write the page number that the quote comes from. This will be needed later for the footnote section of the research paper.

NOTE: DO NOT TAKE DOWN OBVIOUS, EASILY REMEMBERED, WELL KNOWN, OR GENERAL STATEMENTS. RECORD FACTS WHICH ARE NEWS OR STATED IN AN UNUSUAL WAY THAT CAN BE USED LATER AND THERE IS A CHANCE YOU MIGHT FORGET. If a fact can be found in any three books, it is not worthy of a notecard or footnote.

Assignment #2 - Choose a topic that you would like to read about (research). While in the library, check the card catalogue Reader's Guide and other indices - to see if there are ample sources. Check out texts and start reading. (Check note-taking section for directions on taking notes)

Assignment #3 - The Outline

The outline is an organizational tool. It is the road map of the research paper. Most of your planning for the paper will be done in this section.

Where to Begin:

On a blank sheet of paper, list all of your ideas, questions, or topics that you might want to cover in your paper. This is a "think" session and any ideas that pop into your head concerning the topic should be placed on this paper. Do not worry about grammar or order at this point. This page will be called the "think page".

When you feel you have exhausted all possible ideas covering all the angles, you are now ready to organize these random thoughts and topics.

Take a blank sheet of paper and fold it into at least 3 equal parts. This will be called your "category" page. Now take your "think" page and list your ideas from it onto your category page. You should list them according to relationship (i.e., category). At the top of each section on the "category" page, write a title that would "generalize" all the topics listed below in that section. This generalization will later become the "slug" or topic of the notecard as well as a major heading in your table of contents page.

Cross out ideas that will make your topic too broad. Cross out unnecessary or repeated items. Condense this page into only the important issues. These issues will also be used as part of your table of contents page.

You may wish to follow the traditional outline format instead of the above. To do this, take a clean sheet of paper and divide into 3 sections with Roman numerals.

I. Statement
II. Development
III. Statement

Under each section, list the topics from your "think" page. If you must further divide your Main Point, do so. Further division only means further explanation which may be necessary for the reader to fully understand the purpose of your paper.

The finished product should look like:

I. Statement (What you intend to prove)
   A. Main Point
   B. Main Point
      1. Sub-point
      2. Sub-point

II. Development
   A. Main Point
      1. Sub-point
      2. Sub-point
   B. Main Point
   C. Main Point

III. Statement (what was proven)
   A. Main Point
   B. Main Point

Note: Both forms of outlining will be revised and revised until it suits your needs.

Assignment #4 - Writing the Paper:

You are now ready to write your paper from the notes you have taken. The first step will be to prepare an outline. Then, you will write a first draft, which you will revise and polish. When this task is completed, you will type the final copy. (Cite Stylebook, page 13, for format of the research paper)

The System:

1. Sort note cards according to headings (subject that was placed on top center of card).

2. Make sure cards of the same subject are together.

3. Prepare an outline with divisions taken from headings on note cards (final outline will become "table of contents.")

4. Arrange piles of cards in same order as the outline.

5. Write first draft:

   a. Put material in own words (as much as possible)

b. Use quotes only to emphasize or prove a conclusion.

c. Write formally, in other words, do not make references to yourself.

d. Read, re-read, and revise.

e. Remember the three R's of the paper - research, read, and revise.

f. Evaluate your paper - Is my introduction clear, concise? Do I know where I am going with my paper? Do I explain each point in my development? Is my conclusion based on fact?

Assignment #6 - Read the following material dealing with footnotes.

Footnotes:

Even though, for the most part, you have written your paper in your own words, you have used information supplied by others. Because of this, you owe the authors some acknowledgment. This is done through the system known as footnoting.

Footnotes may be used to explain, illustrate, or evaluate statements in the main text.

Cite Rick South Stylebook for the format used (page 14).

Note: Since the research paper is based entirely upon the writings or statements of others, it is very impractical to acknowledge every idea used. You must therefore use careful judgment in deciding whether or not to use a footnote. If it seems general knowledge of people in the field, no footnote is necessary unless a direct quote in used.

Assignment #7 - Prepare the footnote page (typewritten) as cited in the Stylebook.

Assignment #8 - Prepare the bibliography page as cited below and in the Stylebook.

The Bibliography:

No research work can be complete without a listing of all references consulted in the preparation of your paper.

1. Arrange the bibliography cards alphabetically according to the author's last name. If no author is indicated, alphabetize the entry by the first important word of the title.

2. This arranged list will be placed at the end of the paper.

3. Punctuate as shown in the Stylebook, page 14.

4. Include only those books that you actually used in the paper.

For further questions and problems, refer to the Stylebook.

APPENDIX H

These formulas are for determining the reading level of any material. It is important to realize the reading level of all material as well as the ability of each student. The San Diego Quick is a quick assessment of the student's reading ability level.

FRY READABILITY FORMULA

1. Select three one-hundred-word passages from near the beginning, middle and end of the book. Skip all proper nouns.

2. Count the total number of sentences in each hundred-word passage (estimating to the nearest tenth of a sentence). Average these three numbers.

3. Count the total number of syllables in each hundred-word sample. There is a syllable for each vowel sound; for example: cat (1), blackbird (2), continental (4). Don't be fooled by word size; for example: polio (3), through (1). Endings such as -y, -ed, or -le usually make a syllable, for example: ready (2), bottle (2). Average the total number of syllables for the three samples.

4. Plot on the graph the average number of sentences per hundred words and the average number of syllables per hundred words. Most plot points fall near the heavy curved line. Perpendicular lines mark off approximate grade level areas.

EXAMPLE

	Sentences per 100 words	Syllables per 100 words
100-word sample Page 5	9.1	122
100-word sample Page 89	8.5	140
100-word sample Page 160	7.0	129
	3) 24.6	3) 391
Average	8.2	130

Fry, Edward
"A Readability Formula That Saves Time"
Journal of Reading, April 1968,
Vol. 11, No. 7, 513 - 516, 575 578.

READABILITY WORK FORM
Fry Readability Formula

Book Title _____ Date _____

Author/Publisher _____

Class Using Text _____

SAMPLE

	Beginning of Text	Middle of Text	End of Text
1. Page number	_____	_____	_____
2. First word of sentence	_____	_____	_____
3. Last word of sentence	_____	_____	_____
4. Number of sentences	_____	_____	_____
5. Number of syllables	_____	_____	_____

6. Total number of sentences _____(s)

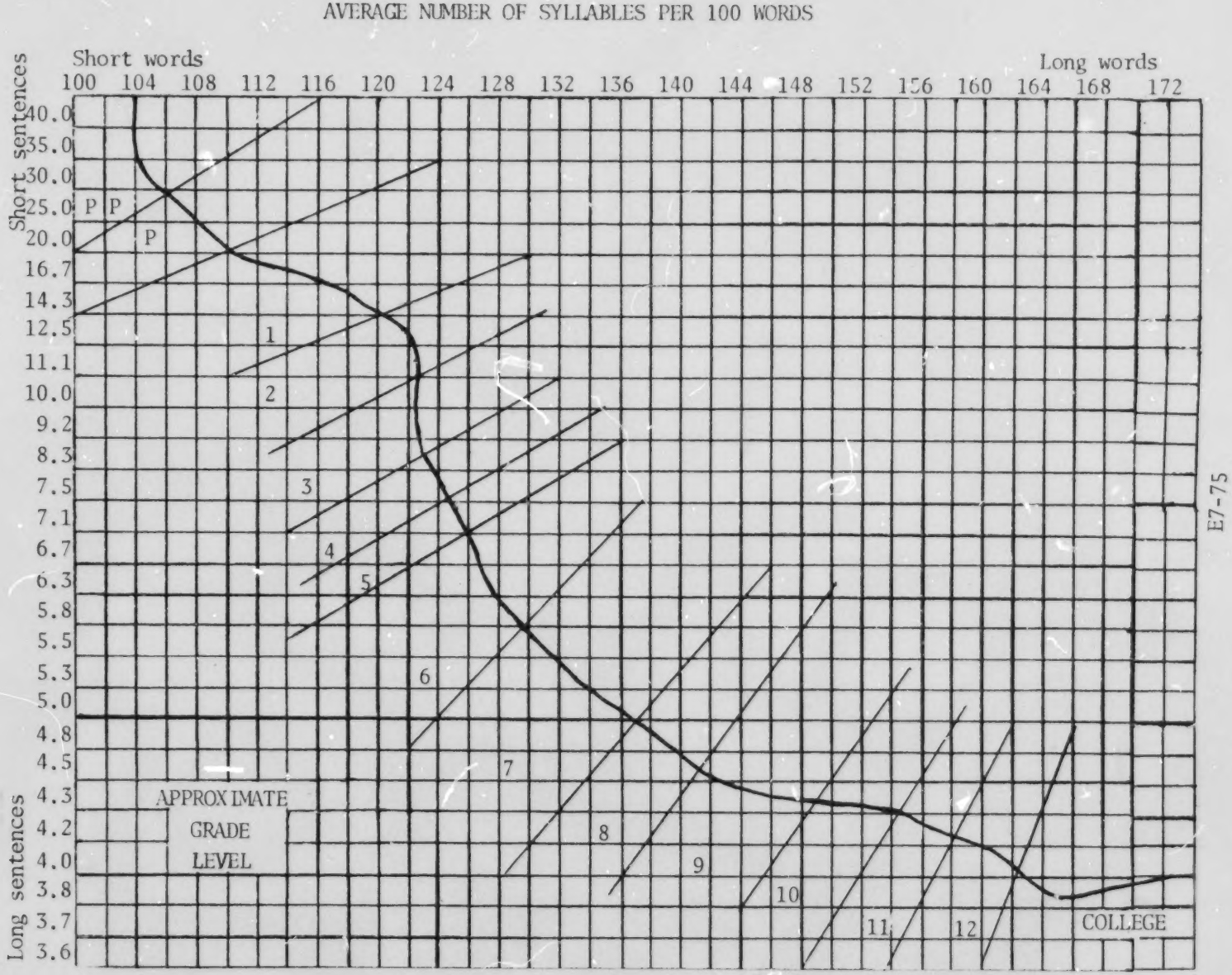
7. Total number of syllables _____(sy)

8. Average number of sentences $\frac{\quad}{3)\ s}$ = _____

9. Average number of syllables $\frac{\quad}{3)\ sy}$ = _____

10. Plot the two numbers on the graph to find approximate grade level.

11. Grade level is _____.


AVERAGE NUMBER OF SYLLABLES PER 100 WORDS
Short words
Long words
100 104 108 112 116 120 124 128 132 136 140 144 148 152 156 160 164 168 172
Short sentences
40.0 35.0 30.0 25.0 20.0 16.7 14.3 12.5 11.1 10.0 9.2 8.3 7.5 7.1 6.7 6.3 5.8 5.5 5.3 5.0 4.8 4.5 4.3 4.2 4.0 3.8 3.7 3.6
Long sentences
P P P
1
2
3
4
5
6
7
8
9
10
11
12
COLLEGE
APPROXIMATE GRADE LEVEL
AVERAGE NUMBER OF SENTENCES PER 100 WORDS
95
E7-75

SAN DIEGO - QUICK ASSESSMENT

The following is an oral screening device for use in classrooms and clinics. A skilled clinician can in a matter of 3 minutes ascertain a reading level and can gain some knowledge of the student's word attack skills.

Each list of 10 words should be typed on an index card so that the child doesn't ever see more than 10 words at a time. Write in the words that the child substitutes.*

PP		Primer	
see		you	
play		come	
me		not	
at		with	
run		jump	
go		help	
and		is	
look		work	
can		are	
here		this	

1		2	
road		our	
live		please	
thank		myself	
when		town	
bigger		early	
how		send	
always		wide	
night		believe	
spring		quietly	
today		carefully	

*Have the students read each word out loud. When a student makes 3 mistakes at one level stop. This is his or her frustrational level.

0 missed - individual level
1 missed - basic level
2 missed - instructional level
3 missed - frustrational level

3	4
city	decided
middle	served
moment	amazed
frightened	silent
exclaimed	wrecked
several	improved
lonely	entered
drew	realized
since	interrupted
straight	certainly

5	6
scanty	bridge
business	commercial
develop	abolish
considered	trucker
discussed	apparatus
behaved	elementary
splendid	comment
acquainted	necessity
escaped	gallery
grim	relativity

7	8
amber	capacious
dominion	limitation
sundry	pretext
sapillary	intrigue
impetuous	delusion
blight	immaculate
wrest	ascent
enumerate	acrid
daunted	binocular
condescend	embankment

9	10
conscientious	zany
isolation	jerkin
molecule	nausea
ritual	gratuitous
momentous	linear
vulnerable	inept
kinship	legality
conservation	aspen
jaunty	amnesty
inventive	barometer

11	11
galore	exonerate
rotunda	superannuate
capitalism	luxuriate
prevaricate	piebald
risible	crunch

Prefixes[1]

1.	a-,an-	without, not	atypical, anarchy
2.	ab-	away, from	abnormal
3.	ad-	to, toward	administer
4.	ambi-, amphi-	around, about, both	ambiguous, amphibious
5.	ante-	before	antecedent
6.	anti-	against	antidote
7.	arch-	chief, principal	archbishop, archtyrant
8.	bene-	well, good	benefactor
9.	cata-, cath-	down, downward	catacomb
10.	circum-	around	circumnavigate
11.	con-	with, together	congregate
12.	contra	against	contradict
13.	de-	down, from	depose, detract
14.	demi-	half	demitasse
15.	dia-	through	diameter
16.	dis-	not, opposite of	dislike, disinter
17.	dys-	ill, hard, difficult	dyslaxia
18.	ex-	out, from	exhale
19.	eu-	well	eugenics, eulogy
20.	extra-	beyond, outside, without	extralegal
21.	hemi-	half	hemisphere
22.	hyper-	above, excessive	hyperactive
23.	hypo-	under, insufficient	hypodermic, hypothyroid
24.	in-	in, into	inside
25.	in-, im-	not	inactive, insufficient
26.	infra-	lower	infrared
27.	inter-	between	interceds, inter-tribal
28.	intra-	within	intramural
29.	iso-	equal, same	isotopes
30.	mal-	wrong, ill, bad	malformed, malefactor
31.	mis-	wrong, ill	mislead
32.	multi-	many	multipolar
33.	per-	through	perennial
34.	peri-	around	perimeter
35.	poly-	many	polygamy
36.	post-	after	postscript
37.	pre-	before	preheat
38.	pro-	in front of, before	proscenium, prologue
39.	re-	back, again	review
40.	retro-	backward	retrogress
41.	semi-	half	semiannually
42.	sub-	under	submarine
43.	super-	above, over	supernumerary
44.	syn-, sym-	together	synthesis, symphony
45.	trans-	across	translate
46.	un-	not, the opposite of	unreal
47.	vice-	in place of	viceroy

Suffixes

1.	-able, -ible	capable of, suitable for	durable, visible
2.	-acy	quality or state of	piracy, privacy
3.	-age	act or state of, place of abode	breakage, orphanage
4.	-al	pertaining to	rental, abdominal
5.	-ance, -ence	quality or state of	insurance, competence
6.	-ant	quality of, one who	reliant, servant
7.	-aruim, -orium	place for	aquarium, auditorium
8.	-ary	place for, pertaining to	dictionary, elementary
9.	-ate	cause to be	activate, animate
10.	-ation, ition	action, state of	creation, condition
11.	-esque	like in manner or style	picturesque
12.	-cle, -icle	a diminutive ending	corpuscle, denticle
13.	-ferous	full, of bearing	coniferous
14.	-ful	abounding in	colorful
15.	-ic	pertaining to	democratic, phonic
16.	-fy, -ify	to make, to cause to be	fortify, magnify
17.	-hood	state of, condition of	childhood, statehood
18.	-ism	quality of, doctrine of	conservatism, Marxism
19.	-ity	quality or state of	acidity, familiarity
20.	-itis	inflammation of	appendicitis
21.	-ive	quality of, that which	creative, suggestive
22.	-ize	to make, give, practice	memorize, modernize
23.	-ment	act or condition of	statement
24.	-mony	resulting condition	testimony, parsimony
25.	-or	person who, thing which	conqueror, generator
26.	-ose, -ous	full of	verbose, porous
27.	-oid	in the form of	avoid
28.	-osia	condition of, state of	hypnosis
29.	-tude	quality or degree of	solitude, altitude

APPENDIX J

LATIN AND GREEK ELEMENTS

Because so many English words have been derived from Latin and Greek, a working knowledge of roots and prefixes of frequent occurrence in English will not only help students improve spelling, but will also greatly enrich their vocabulary. This knowledge will provide a foundation for understanding something of the sources of English and means of interpreting both spelling and meaning to the slow as well as the gifted student.

If a correlated program of the study of these elements is followed in the junior high school, the graduating ninth grader will have a broader scope of understanding. To accomplish this coordination among grade levels, we have prepared lists for seventh, eighth, and ninth grades, respectively, so that the teacher will know what the student has previously had, what he should master in his class, and what should be reserved for future study. It is hoped that the teacher would naturally include those elements already encountered so that learning will be reinforced.

GRADE SEVEN

Latin Elements

Prefixes	Meanings	Derivations
circu-	around, circle	circumnavigate, circus, circumference
trans-	across	transfer, transact, trans-Atlantic
dis-	away, not, apart	disagree, dismiss, discard, distract
pro-	for, forth (before in Gr.)	propose, proceed, produce
pre-	before	prescribe, preview, prefabricate
post-	after, back	postpone, postmortem, postwar
semi-	half	semicircle, semester, semiannual
sub-	under, below	submerge, submarine, subject (v)
bene-	good, well	benefit, benevolent, benefactor

Roots	Meanings	Derivations
aqua	water	aquarium, aquatic, aqueduct
cycle	circle, wheel	bicycle, cyclone, motorcycle
maxim	greatest	maximum, maximize
mini	least	minimum, minimal
popula	people	popular, population
scrib, scrip	write	postscript, inscribe
legis, lega	law, lawful	legislation, illegal
homo	man (same, adj., Gr.)	homosapien, homocide
mort	death	mortuary, immortal, postmortem
cis, scis	cut	incision, scissors, precise, concise
rupt	break	rupture, disrupt, interrupt, erupt
anni, annu, enni	year, yearly	anniversary, annual, centennial, perennial
vita, viv	life, lively	vital, vivid, vivacious, vitamin
port	carry	porter, import, export, deport, report
manu	hand	manual, manufacture, manipulate
spec	see, observe	specific, inspect, perspective, spectator

Greek Elements

Prefixes	Meanings	Derivations
auto-	self	automobile, autobiography, autograph
poly-	many	polygraph, polygamy, polygon
syn-, sym-, syl-	same, together	symphony, synonym, synchronize
mono-	one	monorail, monogram, monopoly, monologue

Prefixes	Meanings	Derivations
anti-	against	antiseptic, antifreeze
semi- (semi- in L.)	half	hemisphere, semiannual

Roots	Meanings	Derivations
astro	star	astronomy, astronaut, astrology
graph	writings, record	geography, biography, photography, phonograph
kilo	thousand	kilogram, kilometer, kilowatt
mega	great, million	megaton, megaphone, megalomania
psych	mind	psychology, psychopath, psychic
photo	light	photography, photosynthesis
phobia	fear	hydrophobia, acrophobia, pyrophobia
meter, metri	measure (ment)	metric, diameter, geometry, thermometer
bio	life	biography, biology, antibiotic
dermato, derm	skin	dermatology, hypodermic

GRADE EIGHT

Latin Elements

Prefixes	Meanings	Derivations
ante-	before	antecedent, anteroom
bi-	two, twice	bifocal, bicycle, bisect
con-, com-, cor-	with, together	conduct, complex, correct
in-, im-	in, into	inspect, import, immigrant
inter-	between	interject, international
mal-	bad	malicious, malnutrition

Prefixes	Meanings	Derivations
multi-	many	multitude, multiply
re-	again, back	recur, reject, reform
super-	above, over	superb, supercharge

Roots	Meanings	Derivations
aud	hear	audible, audience
cap, capit	head	capital, decapitate
ceed, cede, cess	go	recess, recede, intercede
carne, carni	meat, flesh	carnivorous, incarnate
dic, dict	say, tell	dictator, dictionary
fide, fidel	loyal, faithful, trust	confidential, infidel
herb	plant	herbivorous
later, lati	side, sideways	latitude, unilateral
magni	great, large	magnify, magnificent
migrate	wander	migration, emigrate
mare, maris	sea, water	marinate, submarine
mot, mob	move	demote, automobile
son	sound	sonorous, consonant
scend	climb	ascend, descend
terri, terra	land	territory, subterranean
cent	hundredth, hundred	century, percent

Suffixes	Meanings	Derivations
-ary, -ory	place where	observatory, mortuary
-or, -er	one who does, (is)	benefactor, teacher

Greek Elements

Prefixes	Meanings	Derivations
a-, an-	without	apathy, anonymous
neo	new	neolithic, neo-Nazi
pan-	all	pantheism, panorama
peri-	around	perimeter, periscope
pro- (for, forth in L.)	before	prognosticator, program

Roots	Meanings	Derivations
anthropo	man	anthropology, philanthropist
biblio	book	Bible, bibliography
chrono	time	chronic, synchronize
dyna	powerful	dynamite, dynamic
micro	tiny, small	microscope, microphone
mania	madness	pyromaniac, megalomania
onym	word, meaning	synonym, anonymous, antonym
scope	view, sight	telescope, periscope
sphere	globe, ball, earth	hemisphere, spherical
soph	wise, wisdom	philosophy, sophmore

Suffixes	Meanings	Derivations
-ic	of, pertaining to	politics, chronic, democratic
-ist	one who	psychologist, zoologist
-ize	to make	synchronize, criticize

GRADE NINE

Latin Elements

Prefixes	Meanings	Derivations
ab-, abs-	away	abstract, abnormal, abduct
ad-, at-, ap-, ac-	to, toward	admit, administer, attract, apply, acclaim
de-	from, off, away, down	decapitate, decompose, depress, demotion
e-, ex-	out of, off from	emigrate, export, emit, extract
extra-	beyond, above	extraterritorial, extreme, extrovert
intra-, intro-	within	introduction, intravenous, intramural, intrastate
in-, im-, il-, ir-	not	infidel, impartial, illegal, irregular
ob-, oc-, op-	to, onto, against	object, occlude, occur, oppose
per-	through, throughout	permit, perspire, perennial, perfect, perform

Roots	Meanings	Derivations
apt, ept	fit, able	adapt, inept, aptitude
clus, clud	close	conclude, recluse, include, preclude
cur	run	concur, recur, incur, occur
cide	kill	homicide, suicide, genocide, insecticide
fac, fec, fic	make	factory, fiction, infect, confection, defect
fer	bear, bring	transfer, refer, infer, prefer
fuse	pour, mix	fusion, confuse, refuse, transfuse
flex, flect	bend	reflect, reflex, flexible, deflect

Prefixes	Meanings	Derivations
gress	press, go, advance	aggressor, congress, progress, digress, transgress
ject, jac	hurl, throw	reject, eject, conjecture
junct	join	conjunction, junction
loca	place	locomotive, relocate
mit, miss	sent	emit, submit, transmit, dismiss, mission
legis, lega	law, lawful	legal, legislature, illegal
nutri	food	malnutrition, nutritious
potent	powerful	potential, impotent
ply, plex, plic	fold, double	multiply, comply, complex, complicate
pat, pas	feeling, concern	compassion, compatible
posi, pose	put, place	compose, propose, deposit
pound, pon	put, place	compound, propound, expound, component
spire	breathe	respiration, inspire, expire, conspire
sect	cut	bisect, intersect
tract	pull	extract, retract, protract, tractor
trus, trud	thrust	intrude, extrude, protrusion
vent	come, coming	event, advent, intervention, convention
voc, vok	call, voice	evoke, convoke, vociferous, vocal
vert, vers	turn	invert, subvert, revert, divert, subversion
vor	eat, devouring	carnivorous, voracious, herbivorous
vis	see, look	supervisor, revise, visor, vision

Suffixes	Meanings	Derivations
-able, -ible	capable of	compatible, respectable
-tion, -ion, -xion, -sion	act of, result of	vacation, nutrition, mission, complexion
-ous	having, full of	anonymous, spacious

Greek Elements

Prefixes	Meanings	Derivations
dia-	through, across, dividing into parts	diagonal, diameter, diagram
hyper- (super-in L.)	over, beyond	hypertension, hypercritical
hypo- (sub-in L.)	under	hypodermic, hypothesis

Roots	Meanings	Derivations
cosmo	universe, world	cosmos, cosmonaut, cosmopolitan
crit, cris	separate, decide, judge	crisis, critic, hypocrite
gen	produce, give birth, race	generate, hydrogen, Genesis, genocide
gram	letter, letters	monogram, telegram, diagram
gogue	leader, leading	pedagogue, synagogue, demagogue
gon	angle	diagonal, polygon, pentagon
homo (man in L.)	same (as one)	homogenize, homogeneous
hydro	water, liquid	hydrogen, hydroplane, hydraulic, hydroelectric
lysis, lytic	loosen	paralysis, analysis
path	feeling, concern	apathy, sympathy, pathologist
phil	love	philanthropist, philosophy

Roots	Meanings	Derivations
polis, politic	city (affairs of)	politics, Indianapolis, metropolitan
stat	in balance, remaining constant	thermostat, statue, statute
tom	cut	anatomy, appendectomy
dox	belief	orthodox, paradox, doxology
gnos	knowledge	prognosis, agnostic
pyro	fire	pyromaniac, pyrophobia, pyrodynamics
hecto	hundred	hectare, hectometer

Activity #8:
Write a short paper in which you put together information or opinions on one very small topic from at least THREE different sources.

Activity #1

Notes from orientation to Media Center

1. Procedures and policies of Rich South Media Center

2. Forms of media housed in Media Center

   a. Equipment and use
   b. Software

3. Location of Materials

   a. Dewey Decimal System for books
   b. Reference Books
   c. Card Catalog
   d. Reader's Guide - function and use
   e. Periodicals and Newspapers
   f. Vertical File

APPENDIX K

This can be used in the library on visitation days. You will need to change some of the information to correlate to your library or media center.

Using the Media Center

RATIONALE:

Since it is impossible for any human being to master and remember all facts, scholarship, and information that has been accumulated by mankind, collections of this material have been made in Media Centers. In order to "retrieve" and use all this valuable knowledge, one must learn how a Media Center functions and how to find what he needs.

UNIT OBJECTIVES:

By the end of this unit, the student should be able to:

a) Use the encyclopedia to find information directly, through cross reference, and by use of the index.

b) Use an almanac or atlas to find specific information.

c) Use the Reader's Guide to locate information on current topics.

d) Use the vertical file to locate information on topics of current interest.

e) Use the card catalogue to find specific books by specific subjects, authors, or book titles.

f) Use the library's special reference sources including:
   1) poetry, short story, and drama indexes
   2) thesaurus
   3) Current Biography
   4) Who's Who
   5) Quotation books

g) Practice his skills by writing a research document.

PROCEDURE:

Activity #1:
Attend a scheduled orientation presentation by the Media Center staff. Pay close attention, take necessary notes, familiarize yourself with the contents, procedures, and services of the Media Center.

Activity #2:
Complete the map on page 3.

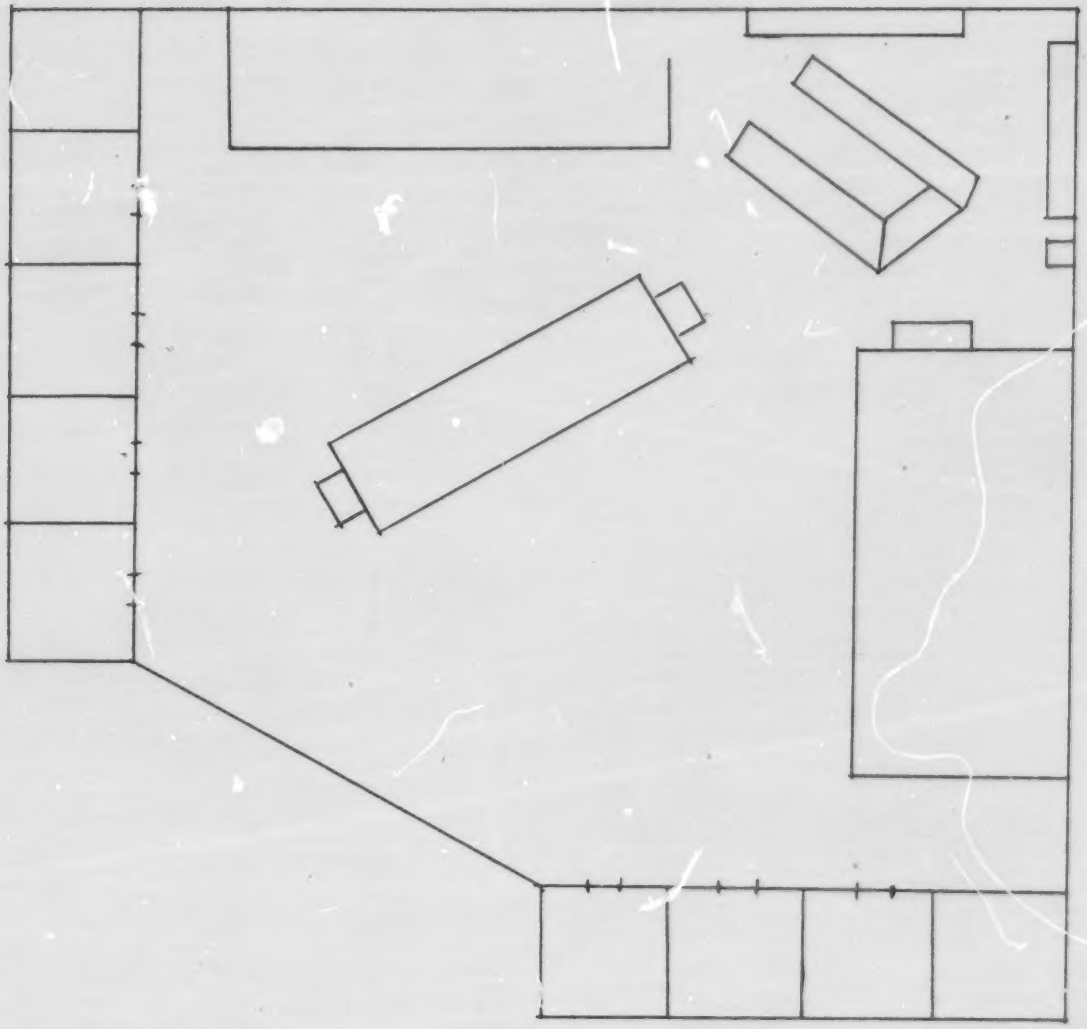
Activity #3 - #7: (Done in sequence assigned by instructor)

_____Reader's Guide	_____Dewey Decimal System
_____Reference	_____Card Catalogue
_____Special Reference	

Activity #2

Map of Media Center

(will vary from school to school)



Locate and Label

A. Card Catalogue
B. Reader's Guides
C. Stacks
D. Dictionaries
E. Encyclopedias
F. Fiction
G. Circulation
H. Current Magazines
I. Daily Newspapers
J. Back Issues of Magazines
K. Microfilm Readers
L. Conference Rooms
M. Professional Library
N. Listening Stations
O. Audio-Visual Materials
P. Media Specialist's Office
Q. Atlases
R. Vertical File

Activity #3: READER'S GUIDE

Look carefully at the entry below from the Reader's Guide:

Mallan, Lloyd

Photography in the space age. Pop Photography 43: 51-5+ Jl. '58

Now label each part below:

1. Photography in the space age _____
2. Pop Photography _____
3. 43 _____
4. 51-5+ _____
5. Jl. '58 _____

Write down 2 complete entries for articles on a foreign country's economy:

A.

B.

Find an article by Stewart Alsop. Make the entry below.

Under what headings can you find information on child abuse? List the cross reference headings below.

How can you discover what magazines the library has and what issues they have without consulting the librarians?

Activity #4: REFERENCE BOOKS

Types of reference books: (1) dictionaries, (2) encyclopedias, (3) biographical dictionaries, (4) atlases, (5) books on specific subjects such as literature, authors, etc., and (7) reference guides showing where information may be found.

The Reader's Guide to Periodical Literature may be regarded as the card catalog for magazines. It indexes all the articles, poems, and stories in more than a hundred magazines; the magazines are listed in the front of each volume.

Much valuable information is published in pamphlet form. The Division of Public Documents of the U.S. Government Printing Office alone publishes hundreds of pamphlets each year; many industrial concerns and educational organizations also issue pamphlets regularly. The librarian files these materials in a vertical file. Sometimes newspaper clippings of special interest are also included. All materials are filed in folders according to topic.

General Encyclopedias
- Collier's Encyclopedia
- Encyclopedia Britannica
- Merit Students Encyclopedia
- World Book Encyclopedia

Special Subject Encyclopedias
- Lincoln Library of Language Arts
- Encyclopedia of Philosophy
- Encyclopedia of Religion and Ethics
- McGraw Hill Encyclopedia of Science and Technology
- Medical and Health Encyclopedia
- Groves Dictionary of Music and Musicians

Biographical Reference Books
- Dictionary of American Biography
- Current Biography
- Who's Who Series
- Webster's Biographical Dictionary
- Chamber's Biographical Dictionary

Kunitz and Haycraft:
- British Authors Before 1800
- British Authors of the Nineteenth Century
- American Authors 1600-1900
- European Authors 1000-1900
- Twentieth Century Authors

Contemporary Authors

Dictionaries of Synonyms
- Devlin. Dictionary of Synonyms and Antonyms
- Roget's International Thesaurus
- Webster's Dictionary of Synonyms

Atlases
- The National Atlas of the United States of America
- Oxford Economic Atlas of the World
- Rand McNally Atlas of the Universe
- Hammond's Ambassador World Atlas
- Rand McNally Cosmopolitan World Atlas
- Shepard's Historical Atlas

Almanacs and Fact Books
- The World Almanac and Book of Facts
- Information Please Almanac
- New York Times Almanac
- Reader's Digest Almanac
- Kane's Famous First Facts
- Statesman's Yearbook
- United Nations Statistical Yearbook
- Statistical Abstract of the United States

Reference Books about Literature
- Bartlett's Familiar Quotations
- Stevenson's Home Book of Quotations
- The MacMillan Book of Proverbs, Maxims, and Famous Phrases
- Oxford Dictionary of Quotations
- Granger's Index to Poetry and Recitations
- Oxford Companion to American Literature
- Cambridge History of American Literature
- New Century Handbook to English Literature
- Oxford Companion to French Literature
- Encyclopedia of Literary Characters
- Handbook of Literature
- Poetry Handbook
- Harper's Dictionary of Classical Literature
- Benet's Reader's Encyclopedia
- Shipley's Guide to Great Plays
- Book Review Digest
- Short Story Index
- Oxford Companion to the Theatre

Other Special Reference Books

Dictionary of American History
Carruth's Encyclopedia of American Facts and Dates
Annals of American History
Dictionary of Behavioral Sciences
Dictionary of Classical Mythology
The New Larousse Encyclopedia of the Earth
The Golden Encyclopedia of Art

Reference 3

Encyclopedia, Almanac, and Atlas Worksheet

1. List the encyclopedias in the Rich South Media Center:

2. Select any country of the world, look it up in each of the encyclopedia, b) which volume, and c) which page it begins on.

3. Who was the winner of the Nobel Peace Prize in 1967?

   Winner: Source: Page:

4. The first two man spacecraft was launched when?

   Date: Source: Page:

5. The population of Austin, Texas, in 1970 was:

   Number: Source: Page:

6. What book contains a map showing India's average rainfall:

   Source: Page:

7. What contains a map showing Minnesota's lakes?

   Source: Page:

Activity #5: SPECIAL REFERENCES

For each of the quotes below, list the source and the book where you locate that information.

1. All mankind loves a lover.

2. Uneasy lies the head that wears a crown.

3. They also serve who stand and wait.

4. The only thing we have to fear is fear itself.

5. All that glitters is not gold.

Who is the author of each of the following?

6. Short Story: "Wednesday's Child"

   Author: Source: Page:

7. Poem: "Man's Going Hence"

   Author: Source: Page:

8. Play: Flower Drum Song

   Author: Source: Page:

Find the profession of each of the following as listed in the 1972-73 Who's Who:

9. Earl Hawley Robinson

10. Sanford Solender

11. Frank N. Warren

12. J. Gerald Mayer

In which issue of Current Biography would you find: (Give month and year)

13. Donald Brooks

14. Roberto Clemente

15. Daniel Ellsberg

16. Richard G. Hatcher

17. Diana Ross

18. Briefly explain the purpose of the thesaurus.

19. Give the title of the Thesaurus kept in the library. If there is more than one, list all.

Activity #6: MEDIA CENTER AND DEWEY DECIMAL SYSTEM

Briefly define the following terms:

1. Dewey Decimal System
2. Library
3. Author
4. Librarian
5. Subject
6. Title
7. Call number
8. Biography
9. Periodical
10. Literature
11. Media Center
12. Dictionary
13. Encyclopedia
14. Alphabetically
15. Copyright
16. Reference Books
17. Atlas
18. Almanac
19. Magazine
20. Pamphlet
21. Vertical file
22. Foreign language
23. Grammar
24. English
25. Card Catalog

Dewey Decimals (cont'd)

In which Dewey number range will you find each of the following?

1. a book on manners
2. lives of sports figures
3. the encyclopedia Britannica
4. a play
5. a French-English dictionary
6. a collection of humorous essays
7. myths of ancient Greece
8. a book on child psychology
9. a book on the war of 1812
10. a book about North American Flowers
11. a civics text
12. a cookbook
13. a book on chess
14. a book about Victorian literature
15. a book on crop rotation
16. a history of the movies
17. a book on the care of dogs
18. a book on handicrafts
19. a history of religious art
20. a book about Buddhism

Activity #7: THE CARD CATALOG

The card catalog in the Media Center is a chest of small drawers containing cards. If you should visit a large library, you would discover that the card catalog occupies a room or several rooms.

The card catalog is made up of a series of cards arranged alphabetically. All books except fiction have three separate cards: the subject card, the title card, and the author card. Thus you may find a book if you know either the general subject, the title, or the author. Some books will have extra subject cards if more than one subject is treated in the book. Books of fiction usually have only a title and an author card. Each catalog card in a series is identical to the author card, except that the title card has the title of the book in the space above the author's name, while the subject card has the subject heading in capital letters in that space.

The cards give you much information about a book before you even take it from the shelf. The call number in the upper left-hand corner helps you locate the book. The author's full name and the dates of his birth and death will frequently help you in your work. The copyright date is important particularly if you are working with factual books. The notations about the number of pages and the fact that the book is illustrated are additional points of information that will help you.

Titles which begin with a, an, or the are listed alphabetically under the second word of the title.

In the card catalog you may find cross-reference cards that refer you to other cards. A See reference on a card means "Nothing here, look under another topic." A See also reference means "There is some information here, but there is additional material in another place."

ROCKETS (AERONAUTICS)

629.1 Del Rey, Lester, 1915-
DEL Rockets through space; the story of man's preparation to explore the universe; illus. by James Hough. Winston 1957
110p illus (A Junior Literary Guild selection)
"A science-fact book"
An "explanation of the theory and operation of rockets, man-made satellites, space stations, space travel, with illuminating episodes about rocket pioneers." Junior Literary Guild
Other books to read: p vi
Quarto volume

I Interplanetary voyages 2 Rockets (Aeronautics) 1 Title 629.1
58W824 (W) The N.W. Wilson Company

SUBJECT CARD

Rockets through space

629.1 Del Rey, Lester, 1915-
DEL Rockets through space; the story of man's preparations to explore the universe, illus. by James Hough. Winston 1957
118 p illus (A Junior Literary Guild selection)
"A science-fact book"
An "explanation of the theory and operation of rockets, man-made satellites, space stations, space travel, with illuminating episodes about rocket pioneers." Junior Literary Guild
Other books to read: p vi
Quarto volume

I Interplanetary voyages 2 Rockets (Aeronautics) 1 Title 629.1
58W824

TITLE CARD (W) The H. W. Wilson Company

629.1 Del Rey, Lester, 1915-

Rockets through space; the story of man's preparations to explore the universe; illus. by James Hough, Winston 1957
118 p illus (A Junior Literary Guild selection)
"A science-fact book"
An "explanation of the theory and operation of rockets, man-made satellites, space stations, space travel, with illuminating episodes about rocket pioneers." Junior Literary Guild
Other books to read: p vi
Quarto volume

I Interplanetary voyages 2 Rockets (Aeronautics) 1 Title 629.1

58W824 (W) The H. W. Wilson Company

AUTHOR CARD

CARD CATALOGUE AND VERTICAL FILE WORKSHEET

1. What are the 3 types of cards found in the library card catalogue?
   a)
   b)
   c)

2. Find the author cards for each writer, and write the title and call number of one of his books. If there is not a card, put "not in our library" after his name.
   a) Robert Frost
   b) James Thurber
   c) Willa Cather

3. For each subject below, find a book on the topic and record the title, author, and call number.
   a) furniture
   b) photography
   c) atomic energy

4. List the title, author, and call number of a book about each of the following:
   a) Alexander Graham Bell
   b) Edith Wharton
   c) Tom Dooley

5. Find two fiction books and list the author, title, and call number:
   a)
   b)

6. List the author, title, and call number for a book of poetry.

7. List the author, title, and call number for a book on World War II.

Find the vertical file in the library and list an example of each of the following:

   a) pamphlet (list title, author, and publisher)
   b) newspaper article (list title and date if available)
   c) topics under the letter R (List at least three headings under R)

Activity #8: PUTTING IT TO USE

Now that you have found your way and become totally familiar with the Media Center and what can be found there, it is time to benefit from your new knowledge.

A. Select a topic that interests you. Narrow down the topic to one small aspect. Suggestions: a current controversial issue (politics, economy, law, fashion, music, etc.); an unsolved mystery or unresolved problem; in short, anything on which there will be disagreement among your sources.

B. Find at least three different sources that contain information or opinions on your topic.

C. Copy down on three separate sheets of paper (one for each source):
   1. The source - complete information
   2. The portion of the source that pertains to your topic.

D. Examine the material you have collected and organize it into a paragraph (mini research paper, theme, or whatever seems appropriate).

E. Write your paper by synthesizing (putting together) your sources with appropriate introduction, unifying elements, and conclusion.

APPENDIX L

Pretest - Punctuation

I. Directions: Read each sentence carefully. Then place period, question mark, or an exclamation mark at the end of each sentence.

1. Joey wanted to please his dad_____
2. They decided to go fishing_____
3. Who would catch the fish_____
4. They both fished for hours_____
5. Joey felt a pull on his line_____
6. What a big one_____
7. It got away_____

II. Directions: Write the correct possessive form for each group of words listed below. Be sure to put the apostrophe (') in the right place.

A. Example: hat belongs to Jim Jim's hat

1. desk belongs to one student
2. desk belongs to several students
3. idea belongs to one woman
4. earrings belong to Jane
5. gloves belong to Mrs. Smith

B. Example: Write out the word for the following shortened forms.
don't do not

1. he'll
2. she'll
3. haven't
4. can't
5. won't
6. isn't
7. there's
8. you're

C. Example: Write the shortened form for the words given.

1. they have
2. they are
3. who is
4. cannot
5. was not
6. you would
7. will not
8. you are

D. Read the following sentences. Find the words that have apostrophes (') missing. In the blank spaces, write the word with the apostrophe in the right place.

1. Wholl return Marys library books for her?
2. Dont break the little childrens toys.
3. Theyre coming to see Georges new car.
4. Shell remember all of the new members faces.
5. Id be pleased if youd stay for dinner.

III. Direction: Read each of the following sentences carefully. Decide which need quctation marks. Place the quotation marks where they are needed. If none are needed, write NO QUOTATION MARKS.

1. Lets go out to Pine Lake, said Marge.
2. Dont you think it will be crowded, said Bill.
3. Joe said that it would be alright if they got started early.
4. That way we will also miss the heavy traffic, said Bill.
5. We had better get started now, said Marge.

APPENDIX M

MEDIA SURVEY

This unit has been developed as a supplemental (optional) unit. Most of the activities can be done at home or may be a part of a complete in class unit.

What newspapers do your parents read regularly?_____

_____

What sections do you enjoy the most?_____

What magazines do you enjoy reading?_____

What magazines do your parents subscribe to?_____

What radio stations do you tune in?_____

Number of hours per day on radio-listening?_____

What was the last book you read because you had to?_____

What was the name of the last book read because you wanted to?

_____

What was the name of the last play you read?_____

What television shows do you normally watch?_____

_____

How many hours of television a day do you normally watch?_____

per week?_____

Do you ever watch the programs on UHF stations?_____

What was the last movie you saw?_____

How many movies do you average a month?_____

What news do you watch on television?_____

local?_____national?_____none_____

How many times a week do you discuss the news you read or saw on television?

_____

STUDY GUIDE

READING THE NEWSPAPER

I. What is the newspaper?
   A. An account of happenings all over the world in the past 24 hours
   B. Today's news may be tomorrow's history
   C. A great many words - more than in many books -- put together in a 24-hour period.
   D. Facts
   E. Opinions
   F. Photographs, maps, charts

II. How does the newspaper serve you (the public)?
   A. It informs
      It tells what happened, where, when, why, and how as well as who was involved.
   B. It advises or interprets
      Editorials tell what the editor or his assistants think about problems affecting the city, nation, state and the world-problems affecting you. Helps to form opinions about these problems.
   C. It helps
      1. It prints articles telling mothers how to cook new dishes
      2. It prints articles telling girls how to be attractive fashions, hair styles
      3. It delves into the changing roles of men and women in today's society
      4. It gives tips on home decorating
      5. It gives tips on sewing
      6. It gives help in caring for children
      7. It gives financial advice
      8. It provides help on special problems - Dear Abby, etc.
      9. It prints advertisements - for example, items for sale, items wanted, jobs for people.
      10. It helps create humor with satire and comment that offers different perspectives.

VOCABULARY FOR NEWSPAPERS

ad: an advertisement

AP: abbreviation for Associated Press

art: photographs or drawings which are to be processed for reproduction in a newspaper

assignment: a story that a reporter has been detailed to cover.

banner: a headline in large letters running across the entire width of the first page.

beat: reporter's regular routine for covering news sources.

body type: type used in the story, not in the headline

byline: signature of a writer

caps: abbreviation of capital letters

caption: a title or explanation note accompanying a picture.

compose: to set type

copy: all manuscript or printed matter prepared by printing

copyreader: a newspaper worker who corrects or edits copy written by reporters. He may also write the headline for it.

cover: to get all the facts for a news report and write it up

cub: a beginning, inexperienced reporter

cut: the metal from which photographic images are transferred to the newspaper

date line: the line at the beginning of a story giving the place, and date of the reported event

deadline: time at which all copy for an edition must be in

deck: a division of a headline (not used locally)

dummy: a diagram or layout of a newspaper page, showing the placement of stories, headlines, and pictures.

edition: an issue of a newspaper

em and pica: units of measure for printed matter

exchanges: interesting copy clipped from outside newspapers for republication.

extra: an edition of a newspaper which is not regularly scheduled

feature: a distinctive or prominent article, story, and/or picture.

feature story: a story in which the interest lies in some factor other than news value. An elaboration of some specific point in the news story.

filler: a story which has little news value, used to fill space.

galley: an oblong, metal tray with upright sides for holding composed type

galley proof: a proof from type on a galley before it is made up in pages

headline: an explanatory title over and article in a newspaper

human interest story: a story which differs from the typical news recital of facts by appealing primarily to the sentiment and emotions of the reader.

indent: instructions to the printer to set a story in lines of type which are indented on one or both sides.

kill: to strike out copy or take out type not to be printed

layout (dummy): a plan which indicates to the printer where to put each of the stories.

lead: the first few sentences or the first paragraph or two of a news story containing the summary or the introduction to the story.

library: file of stories, biographies, cuts, and other clippings available for reference at any time: also a place where such material is kept.

linotype: a typesetting machine that casts solid lines of type called slugs from molten metal. It is operated by pressing keys on a keyboard much like a typewriter.

make-up: the arrangement of stories, headlines, and pictures into columns and pages in preparation for printing

masthead: the matter printed in every issue of a newspaper stating the title, ownership, management, subscription, and advertising rates.

mat (matrix): usually a laminated "papermache" flong with impression of metal page form and contents, from which stereotype is made.

nameplate: the name of the newspaper which is traditionally carried in large type in page one, at the top of the page.

newsprint: the paper on which newspapers are printed

obit: an obituary, a story of the death of a person

proofreader: one who reads proof and marks the errors

radiophoto: a photo transmitted by radio impulses

release: to specify the publication of a story on or after a specific date

scoop: a story which is printed by a newspaper ahead of its competitors

set: type is set when it is arranged in words, lines, etc.

stereotype: a plate made by taking a mold from a mat of a printing surface, cast in metal type

style book: the printed book of rules on typographical style to be followed by the newspaper reporters, editors, and printers.

subhead: headings used in a body of a story in order to break the monotony of a solid column.

thirty: term placed at end of copy to indicate it is completed.

UPI: abbreviation for United Press International

wirephoto: a trade name used by AP service for their system of transmitting photographs by wire. UPI has similar services.

NEWSPAPER ANALYSIS

Directions: Use the local newspaper to answer these questions.

1. Name of the newspaper _____
2. Place of publication _____
3. Day of week _____ Date _____ Edition _____
4. Total number of pages _____ Total number of sections _____
5. Sections identified by letters: YES ___ NO ___ or by numbers: YES ___ NO ___
6. Pages in each section are numbered consecutively (like a book) _____
7. Editorial page - Lead editorial is about _____

_____

News and Features	Section	Place
8. Business (Finance, Market)		
9. Comics		
10. Crossword Puzzle		
11. Editorials		
12. Obituaries		
13. Entertainment (Movies, etc.)		
14. Religion		
15. Sports		
16. TV & Radio		
17. Want-Ads (Classified)		
18. Weather		
19. Women's Pages (Foods, etc.)		

HEADLINES NAME_____

1. The size of the headlines tells how important the editor thinks the news is. If the story is on the front page, the editor thinks it is more important than the other news placed inside.

2. Headlines tell us in a few words what the article is about. A headline gives us the fish--the main idea of the story in a few words.

3. Notice the source of the story--the dateline, writer, news service. A news service could be Associated Press (AP), United Press International (UPI) or the Washington News Service, among many.

Assignment? Examine the headlines of your newspaper. Write down what you think the article is about from the headline. Notice the position on the page, the by-line, and the news service. Then read the entire article; how accurate were the headlines in projecting the importance of the article? Questions such as the who, what, where, when, and how should be raised. Was the headline a fair one or one just designed to catch the eye of the reader in a sensational way.

HEADLINE ANALYSIS

134
NAME _____

Put your headline here:

ATTACH SAMPLE

Answer these questions, marking none where no answer is given in the headline.

Who?

What?

When?

Where?

Why?

How?

THE LEAD or what begins the story...the first few sentences.

This part of the newspaper story is pronounced leed. The first two or three sentences of a story give a summary which tells what happened, where, why, who, and how. You may find answers to at least three or four of these questions. These questions are called the 5 W's:

a. Who?
b. What?
c. When?
d. Where?
e. Why?
f. How? (sometimes)

Supporting details are given in the remainder of the article. Facts are told in order from the most important to the least important.

Pictures in connection with articles, maps, graphs, charts, or tables of contents are included with the rest of the story to support the original five W's. Sometimes digests of important facts are included.

ASSIGNMENT:

Tear apart a news story. Since every news story includes the 5 W's, list the questions and their answers. What is the lead to the story? What does it tell you? How does the rest of the story grow and support the lead?

Are their pictures with the article? How do they add to the article? Are they important to the article or sensational? Are there interviews with various witnesses or other members involved? Are the facts supported? Is there a clear picture at the end of the story about what happened and who was involved?

If you could rewrite the story, is there anything you would change? How accurate is the reporting? Are there ANY QUESTIONS LEFT UNANSWERED?

EDITORIALS NAME _____

Editorials tell what the editor or his assistants think about problems affecting the city, the state, the nation and the world, about problems affecting you.

1. Editorials state opinions. It is up to the readers to decide on the truth or reliability. You do not have to believe editorial comment.

2. The page containing editorials may contain an editorial cartoon--a drawing which gives the cartoonists' view on some question.

3. Editorial writers study the background of news.

4. They weigh the news

5. Editorials often suggest a course of action.

6. Also on the editorial page are syndicated columns, the already mentioned cartoons, and letters to the editor showing the personal opinions of readers.

7. Editorials-
influence
secure reforms
inform the reader
promote good causes
show appreciation for achievements or services
entertain

8. Columnists write and comment on things that are happening. Remember that their views are personal views under the author's name.

9. People called critics give us their opinions and judgments on books, movies, etc.

ASSIGNMENT: Analyze the editorial pages of two newspapers. What are the topics each editor is dealing with? How are the topics treated? In what ways do they influence, secure reforms, etc. (see #7)

How about the cartoons? Are they dealing with current topics? How are the topics treated? Who is shown in an unfavorable light? Are the issues the cartoonist wishes to represent clear? Is the cartoon funny? Why or why not?

Read the letters to the Editor. What is the tone of the masses? What do they appear to be saying? Are they supportive of the paper or degrading? Characterize the attitudes of the community on that particular day.

The Newswriter

The newswriter must observe certain principles in order to write a good article for a newspaper.

1. Correctness is seriously undertaken. The language must be clear and logical. There should be no attenpts to use vocabulary that will not be understood. The meaning of the story is all important. The question that should be asked is: what is the author trying to tell us...and he should do this simply.

2. Simplicity, therefore is necessary. The news tale should be told simply with no strain for vague wordings or implications. Exaggeration should not take the place of truth; fine writing-high-brow type-should not take the place of plain fact. The magazines can use grander style but the needs of the newspaper demand simplicity.

3. Use of Common and Familiar Words The newspaper is read by college professors and laborers - by people of all ages and backgrounds. With this in mind, the writer must strive for common usage - or words that are average and easy to understand. The broad appeal of the newspaper itself takes precedent over the writer's own desire to beef up the story with grand, "fifty-cent" words and obscure phrases.

4. Objectivity - With the exception of the editorial page, the writer of news strives to present an account or telling of the story as honestly as possible with no opinion that might sway the public. Direct expression of opinion is barred from any account except those stories carrying the author's by-line (see vocabulary).

5. Interest must always be present. The hurried reader will read only so long unless the story holds his attention. Trite or overused phrases that are vague will be lost on the reader. The writer must learn to be specific, clear, and also clever at giving the facts.

USE OF THE ACTIVE VOICE IS PREFERRED TO PASSIVE VOICE IN MOST ALL WRITING.

Activity: You are to interview or write a general article about someone some happening around campus, or some event near your home or community. Using the above hints, you are to make it as interesting, clear, and honest as you can. Strive to leave out opinion and throw in much fact that can be supported by events or quotations.

NEWSPAPER PRODUCTION SHEET

Editor:

Give title to newspaper. Set up sections. Arrange in columns according to good newspaper format. Separate and give title to sections and articles. Make sure all articles are signed, O.K. for production.

Co- Editor:

Proof-read. Check for following errors: spelling, grammar, incomplete sentences. Make all corrections and forward to editor.

Classified Ad Section:

At least three different sections of ads should be represented with a minimum of three ads in each category. Each person in group must write at least three ads.

Comics:

Select three features from comic page to use. Select three comic strips and write a story for each comic strip. Each member of group must write one.

Movies:

List all feature films showing around our area. Give title, names of actors, time of showing, short summary of story or idea of plot of each movie. Arrange alphabetically according to theater name. Give address of theatre also. Each person in group must write two.

Sports:

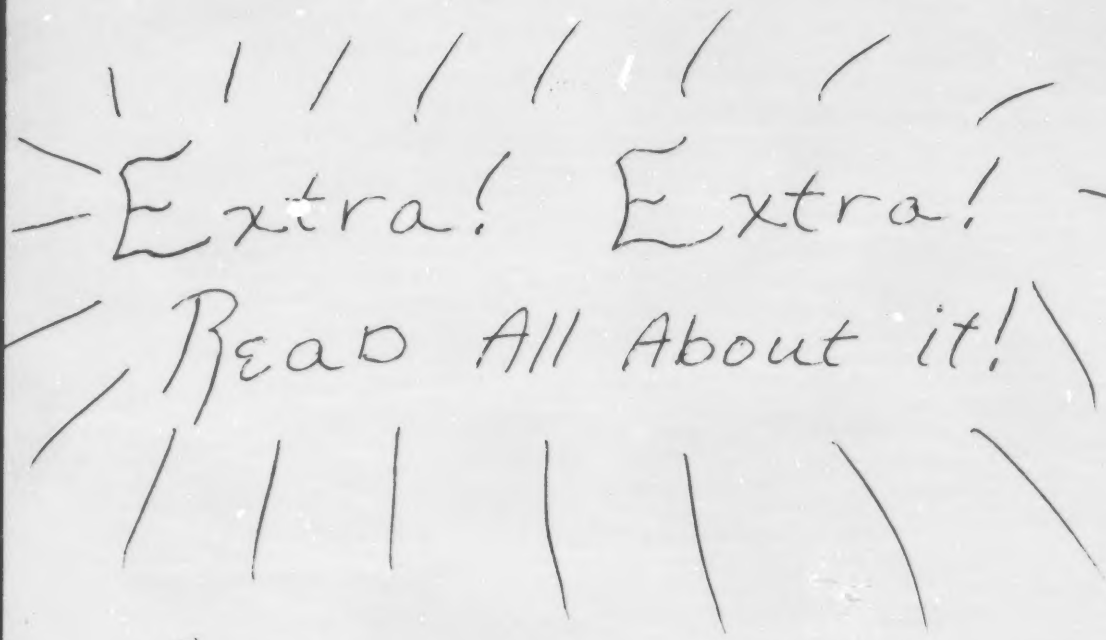
Each person in group must write one sports story, covering a different event. It may be an event reported in the newspaper or a sports event you have witnessed. Do not merely copy a story, however.

News:

Each person in a news group must write a news story. Use a topic from the front page or a story of interest at school (for instance, student elections, recently). Try to follow the who-what-when-where-why-how format.

Women's Section:

Each person must write a story on any of the following: food, party, engagement and marriage, fashion. You may take facts from the newspaper and rewrite the story or you may use a personal experience (such as a party or a dance you attended) and write one of your own.



Create your own newspaper!

1. Nominate Editor
2. Assemble Staff - divide newspaper into sections with staff for each section-
3. In groups, work on duties and assignments handed out with this ditto - Newspaper Production Sheet

Newspapers due date: _____

APPENDIX N

SEVENTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Adamson	BORN FREE		X	X
Aldrich	A LANTERN IN HER HAND	X	X	
Bagnold	NATIONAL VELVET		X	X
Bishop	A DAY IN THE LIFE OF THE PRESIDENT	X	X	
Buck	THE BIG WAVE	X		
Burnford	THE INCREDIBLE JOURNEY	X	X	
Cousteau	WORLD WITHOUT SUN	X	X	X
Durham	THE ADVENTURES OF THE NEGRO COWBOY		X	X
Ellis	SAD SONG OF THE COYOTE	X	X	
Gipson	OLD YELLER	X	X	
Graham	A WIND IN THE WILLOWS	X		
Henry	MAHEO'S CHILDREN	X	X	X
Hilton	GOODBYE, MR. CHIPS		X	
Hughes	FAMOUS NEGRO HEROES OF AMERICA	X	X	X
Hunt	UP A ROAD SLOWLY		X	
Jackson	LIFE AMOUNG THE SAVAGES		X	X
Keller	THE STORY OF MY LIFE	X	X	X
Key	CHEROKEE BOY			X
Kjelgaard	BIG RED	X	X	
Kottmeyer	KING AURTHUR AND HIS KNIGHTS		X	X
Kottmeyer	THE ROBIN HOOD STORIES		X	X
L'Engle	A WRINKLE IN TIME	X	X	X
Lee	JFK: BOYHOOD TO WHITE HOUSE	X	X	X
Levine	YOUNG MAN IN THE WHITE HOUSE: JFK		X	X

AUTHOR	TITLE	HIGH	AVERAGE	LOW
London	CALL OF THE WILD	X	X	
MacDonald	THE EGG AND I		X	
Newfield	EDGAR ALLEN	X	X	X
Pyle	SOME ADVENTURES OF ROBIN HOOD	X		
Pyle	THE STORY OF KING ARTHUR AND HIS KNIGHTS	X		
Oakes	WILLY WONG: AMERICAN		X	X
Schoor	THE JIM THORPE STORY		X	
Sewell	BLACK BEAUTY			X
Shapiro	JACKIE ROBINSON OF THE BROOKLYN DODGERS		X	X
Shotwell	ROOSEVELT GRADY		X	X
Tolkien	THE HOBBITT	X		
Twain	THE ADVENTURES OF TOM SAWYER	X	X	
Twain	THE PRINCE AND THE PAUPER	X		
White	CHARLOTTE'S WEBB		X	
White	LION'S PAW		X	X
Wilson	SNOWBOUND IN HIDDEN VALLEY		X	X
Wyss	SWISS FAMILY ROBINSON	X	X	
Young	ACROSS THE TRACKS		X	

EIGHTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Adams	20 YEARS AT HULL HOUSE	X	X	
Appel	WE WERE THERE AT BATAAN		X	X
Allen	ONLY YESTERDAY	X		
Barrett	LILIES OF THE FIELD	X	X	X
Bell	WATCH FOR A TALL WHITE SAIL	X		
Bishop	THE DAY LINCOLN WAS SHOT			X
Bonnell	PASSPORT TO FREEDOM	X	X	X
Davies	MIRACLE ON 34TH STREET		X	X
Day	LIFE WITH FATHER	X		
Day	LIFE WITH MOTHER	X		
Dickens	A CHRISTMAS CAROL	X	X	
Doss	THE FAMILY NOBODY WANTED		X	X
Donovan	PT 109		X	
Fast	APRIL MORNING	X		
Felsen	STREET ROD		X	X
Ferber	CIMARRON	X		
Forbes	JOHNNY TREMAIN	X	X	
Gipson	SAVAGE SAM	X	X	
Gunther	DEATH BE NOT PROUD	X	X	
Hunt	ACROSS FIVE APRILS		X	
Jackson	RAMONA	X	X	X
James	BOOK OF COWBOY STORIES			X
Johnson	THE BURNING GLASS		X	X
Kastner	EMIL AND THE DETECTIVES			X
Kendall	HOUDINI: MASTER OF ESCAPE	X	X	X

NINTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Annixter	SWIFTWATER	X	X	
Becker	THE OUTSIDERS	X	X	X
Bontemps	CHARIOT IN THE SKY	X		
Boulle	BRIDGE OVER THE RIVER KWAI	X		
Bradbury	SOMETHING WICKED THIS WAY COMES	X		
Braithwaite	TO SIR WITH LOVE		X	X
Brown	THE SILENT STORM	X	X	
Buck	THE GOOD EARTH	X		
Blanton	HOLD FAST TO YOUR DREAMS	X	X	
Chute	STORIES FROM SHAKESPEARE		X	X
Cox	THE MAGIC AND THE SWORD			X
Crary	MEXICAN WHIRLWIND	X	X	X
Dickens	GREAT EXPECTATIONS	X	X	
Dickens	A TALE OF TWO CITIES	X		
Doss	THE FAMILY NOBODY WANTED			X
Dumas	THE COUNT OF MONTE CRISTO	X		
Eyerly	ESCAPE FROM NOWHERE	X	X	X
Eyerly	THE GIRL INSIDE	X	X	X
Felsen	CRASH CLUB			X
Felsen	HOT ROD			X
Freedman	MRS. MIKE	X	X	X
Gilbreth	CHEAPER BY THE DOZEN	X	X	X
Hilton	LOST HORIZON	X	X	
Hinton	THE OUTSIDERS	X	X	X
Hyderdahl	GREEN MANSIONS	X		

EIGHTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Kennedy	PROFILES IN COURAGE	X		
Koob	THIS SIDE OF VICTORY		X	X
Killilea	KAREN	X		
Knight	WE WERE THERE AT THE NORMANDY INVASION			X
Latham	CARRY-ON, MR. BOWDITCH			X
Lee	THE LORE OF OUR LAND	X	X	X
Levin	STAR OF DANGER	X	X	X
Lindberg	THE SPIRIT OF ST. LOUIS		X	
Lord	A TIME TO STAND		X	X
Lord	THE GOOD YEARS		X	
McKown	PATRIOT OF THE UNDERGROUND		X	X
Meadowcroft	BY SECRET RAILWAY			X
Morrow	ON TO OREGON			X
Pace	JULIET LOWE		X	X
Roosevelt	THE ROUGH RIDERS		X	
Schaefer	SHANE	X	X	X
Speare	WITCH OF BLACKBIRD POND	X	X	X
Sperry	CALL IT COURAGE			X
Taggard	20 GRAND SHORT STORIES	X	X	X
Undall	THE QUIET CRISIS	X		
Van Doren	THE LAST DAYS OF LINCOLN	X		
Weber	MEET THE MALONES		X	X
Wojciechowska	A SINGLE LIGHT	X	X	X
Wells	THE FOG COMES ON LITTLE PIG FEET	X	X	X
Zindel	THE PIG MAN	X	X	X

NINTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Kaufman	UP THE DOWN STAIRCASE	X	X	
Kottmeyer	GREEK AND ROMAN MYTHS (abb.)		X	X
Loring	SWIFTWATER	X		
Michener	THE BRIDGE AT TOKO-RI	X		
O'Dell	ISLAND OF THE BLUE DOLPHINS			X
O'Dell	THE BLACK PEARL	X	X	X
Pfeiffer	THE THINKING MACHINE			X
Peck	THE LIFE AND WORDS OF MARTIN L. KIND	X	X	X
Rawlings	THE YEARLING	X	X	
Remarque	ALL QUIET ON THE WESTERN FRONT	X	X	
Richter	THE LIGHT IN THE FOREST	X	X	X
Scott	GOD IS MY CO-PILOT		X	
Steinbeck	THE RED PONY		X	X
Steinbeck	TRAVELS WITH CHARLEY	X	X	
Stuart	THE THREAD THAT RUNS SO TRUE	X	X	
Thaler	ROSARIO	X	X	X
Twain	THE PRINCE AND THE PAUPER		X	X
Twain	ROUGHIN' IT	X	X	
Verne	20,000 LEAGUES UNDER THE SEA	X		
Wister	THE VIRGINIAN		X	

TENTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Abbott	FLATLAND	X		
Boulle	FACE OF A HERO	X	X	
Boulle	THE PLANET OF THE APES	X	X	
Bradbury	FAHRENHEIT 451	X	X	
Bradbury	THE ILLUSTRATED MAN	X		
Bronte	JANE EYRE	X	X	
Buck	THE GOOD EARTH		X	
Carson	THE SILENT SPRING	X		
Conan Doyle	THE HOUND OF THE BASKERVILLES	X	X	X
Cousteau	THE SILENT WORLD	X	X	
Cousey	BASKETBALL IS MY LIFE			X
Cronin	THE CITADEL	X	X	
Dooley	THE NIGHT THEY BURNED THE MOUNTAIN		X	X
Du Maurier	JAMICA INN		X	X
Eliot	SILAS MARNER	X		
Farrow	DAMIEN, THE LEPER	X	X	
Frank	DIARY OF A YOUNG GIRL	X	X	X
Gibson	THE MIRACLE WORKER	X	X	X
Glasgow	VEIN OF IRON	X		
Golding	LORD OF THE FLIES	X	X	
Green	I NEVER PROMISED YOU A ROSE GARDEN	X	X	
Griffin	BLACK LIKE ME			X
Hansberry	RAISIN IN THE SUN	X	X	
Herzog	ANNAPURNA		X	
Hugo	LES MISERABLES	X	X	

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Kata	A PATCH OF BLUE		X	X
Lederer	THE UGLY AMERICAN	X	X	
Lee	TO KILL A MOCKINGBIRD	X	X	X
Lewis	ARROWSMITH	X		
Llewellyn	HOW GREEN WAS MY VALLEY		X	X
London	WHITE FANG			X
Lorenz	KING SOLOMON'S RING	X	X	
Marre	MAN OF LA MANCHA		X	X
Nordhoff	THE PEARL LAGOON			X
Rostand	CYRANO DE BERGERAC	X	X	
Saint-Exupery	THE LITTLE PRINCE	X	X	
Salinger	NINE STORIES BY J.D. SALINGER	X		
Sands	MY SHADOW RAN FAST			X
Shelley	FRANKENSTEIN	X	X	
Steinbeck	THE PEARL	X	X	X
Tennyson	IDYLLS OF THE KING	X	X	
Thomas	UNDER MILKWOOD	X		
Tolkien	THE HOBBITT		X	
Trumbull	THE RAFT			X
Turgenev	FATHERS AND SONS	X		
Twain	A CONNECTICUT YANKEE IN KING ARTHUR'S COURT	X	X	
West	THE TOWER OF BABEL	X	X	
White	THE ONCE AND FUTURE KING	X	X	
Wibberly	THE MOUSE THAT ROARED		X	X

TENTH GRADE

AUTHOR	TITLE	HIGH	AVERAGE	LOW
Wilde	THE PICTURE OF DORIAN GRAY	X	X	
Wilder	THE EIGHTH DAY	X	X	
Wilder	OUR TOWN	X	X	

RECOMMENDED COMMERCIAL GAMES[1]

*Abaca

Teaching Aids, Indianapolis, Indiana 46222

This series has six phonetic word games of varying difficulty. It is played with 108 cards, some with single letters and some with two letter combinations. One can also make up games. Different numbers may play.

*Ad-Lib

E.S. Lowe Company, New York, N.Y. 10001

Ad-Lib is a new and different crossword game that has point values instead of letters on a playing board. This game develops word power. One to four may play.

Bali

Selchow and Righter Company, Bayshore, N.Y. 11706

Similar to Solitaire, Bali is played with 108 letter cards. Words can be formed in several stages; therefore, very long words can be made or stolen by an opponent. One to four may play.

Charge Account

Milton Bradley Company, Springfield, Massachusetts 01101

A moderator calls out some letters. The players place the letters in a sixteen-box square to build as many words as they can. Two to four may play.

*Cities Game, The

Communications/Research/Machines, Inc., Dynamic Design Industries, Anaheim, CA 92802

This game is designed to simulate city life. There are four groups with which the player must discuss and negotiate current issues and problems to meet his goals. This game develops the language ability needed to persuade, negotiate, and state one's case. Two to six may play.

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[1]This material contributed by Cynthia Carlson, Reading Consultant, Sweetwater Union High School District.

Facts in Five

3M Company, St. Paul, Minn. 55119

The game is also called Categories or Guggenheim. Five categories are chosen from cards. Five letter titles are turned up. Each player has five minutes to write a word for each category starting with each letter. One or more may play.

Fence

L.J.S. Sales Company, Greenville, Ohio 45331

Fence is a combination word and strategy game, played by placing pegs on a board. Words are formed from cards, but can only be scored when the player pegs a square. Two to four players may play.

*Foil

3M Company, St. Paul, Minn. 55119

Similar to Rummy, Foil uses 108 cards to form or unscramble words. Any number of consecutive cards can be taken from the discard pile. When a hand is finished, each player scrambles his words in an attempt to "foil" his opponents. Two to four may play.

Foresight

Milton Bradley Company, Springfield, Mass. 01101

Two players use a limited number of letter squares to form as many words as possible horizontally and vertically on a six by six grid. This is an expansion of the game called Word Squares.

Go Gin

Ideal School Supply Company, Oak Lawn, Ill. 60453

Similar to Gin Rummy with words of four or more letters for melds, Go Gin is played with a 63 deck of letter cards. Two to four may play.

*Grab

Dorothea Alcock, Covina, CA 91722

The object of this game is to make as many books of cards as possible. Deck "6" stresses word attack skills and is suitable for junior high school. Two to four may play.

Jotto

The Jotto Corporation, New York, N.Y. 10001

This is a paper and pencil game which two may play. By using deductive logic, one player tries to discover the five-letter word chosen by the other.

Noords

Behavioral Sciences Products, Palo Alto, CA 94320

Noords is played with twelve sides (five dodecahedrons). Some faces have two letters. Any consonant can be used as often as one wants. Everyone plays at the same time, writing as many words as he can within the time limit, including "made-up" words (if they can get away with it).

Password

Milton Bradley Company, Springfield, Mass. 01101

Players guess the "password" from clues given. Four may play.

*Perquackey

Lakeside, A Division of Leisure Dynamics, Minneapolis, Minn. 55440

Players take turns throwing ten cubes and form words in a given amount of time. Words may be from three to five letters long, but not more than five of any one length can be scored. Two or more may play.

Phlounder

3M Company, St. Paul, Minn. 55119

Two dice are thrown to indicate the type (noun or verb) and length of word required. The players quickly pull letter tiles from a dispenser to form words and return those they can't use. Two to six may play.

*Probe

Parker Brothers, Inc., Des Moines, Iowa 50301

Each player places a secret word from four to twelve letters long in a rack. Scores are given for guessing the letters in an opponent's word. The player gets a higher score for the last letter. Two to four may play.

Propaganda Game, The

Autotelic Instructional Materials Publishers, New Haven, Conn. 06501

Propaganda is designed to introduce players to some techniques used to distort thinking. A number of example cards are provided to be read by the player. Once read, the player must depend upon his memory. The game may be played either from the analytical format or the speed format. Two to six may play.

RSVP

Selchow and Righter Company, Bayshore, N.Y. 11706

This game is played on an open grid between the two players. Each has a turn to choose a letter and place it on the grid. The object of the game is to make words on your side, but block your opponent from making words on his side.

*Scrabble

Selchow and Righter Company, Bayshore, N.Y. 11706

Players use letter tiles on a board to form words as in a crossword puzzle. Scores are given for the spaces covered and the letters played. The game has several levels of difficulty. Two to four may play.

Scrabble Crossword Cubes

Selchow and Righter Company, Bayshore, N.Y. 11706

Each player may have two to four tosses of fourteen cubes to form words as in a crossword. The player can score for only one word of each length from two to eight letters. One or more may play.

*Scribbage

E.S. Lowe, Inc., New York, N.Y. 10023

Fourteen Cubes are thrown and formed into crosswords. Each letter has an indicated point value. The players score for each letter used in words, less one point for each unused letter. One or more may play.

Shakespeare, The Game of

Avalon Hill Company, Baltimore, Maryland 21203

There are games for several ability levels in this kit. The simplest game requires no knowledge of Shakespeare. It is played with chess pieces moved by the numbers on dice. Synopses of all the Shakespearean plays are provided. Two to four may play.

*Spe-lingo

International Learning Corp., Ft. Lauderdale, Fla. 33315

This game with word cards is similar to Rummy. The players compete for a high score by forming words from letters dealt to them. Two to six may play.

*Spill and Spell

Parker Brothers, Inc., Des Moines, Iowa 50301

Using fifteen cubes, the players place words in a crossword pattern. The player receives a higher score for long words. There is a timer which players work against. One or more may play.

*Stocks and Bonds

Parker Brothers, Inc., Des Moines, Iowa 50301

Using fifteen cubes, the players place words in a crossword pattern. The player receives a higher score for long words. There is a timer which players work against. One or more may play.

Tryce

3 M Company, St. Paul, Minn. 55119

The 108 cards have both letters and card symbols. This game is similar to Rummy. The melds can be groups, sequences or words. Seven hands are played. Three to six may play.

*Tuf-abet

Avalon Hill Company, Baltimore, Maryland 21203

This fast competitive game of letter cubes is based on the construction of interlocking words. Playing it improves the students' spelling and vocabulary skills. Players compete against each other and against time. One to four may play.

Verbal Game, The

Adult Leisure Products Corp., Locust Valley, N.Y. 11560

This is a varied group of games using fifty-two cards of prefixes, suffixes and roots. Cards have up to nine word parts per card to choose from. This is an exercise in word building which increases one's vocabulary. One to eight may play.

*Word Power

Avalon Hill Company, Baltimore, Maryland 21203

Word power is a strange mixture of a word definition and a money game. A publishing house gives players royalties for "publishing" books by playing antonym and synonym cards. The player who publishes ten books or gets $100,000 wins. There are variations for three ability levels. Two or four may play.

Word Wild

Milton Bradley Company, Springfield, Mass. 01101

The player has only ten seconds to write a letter on a pad and pass it on. The players work toward words that fit into the categories that have been chosen. The player scores for correct letters, but loses points if he can't answer a challenge. Three or more may play.

Wordsmith, LTD

Dr. Richard L. Meier, Mental Health Research Institute, University of Michigan, Ann Arbor, Michigan 48107

This exercise in English is based on the economic system. Participants are provided letters which they may use to produce words. They may sell or even market words to meet a contract. Four to twenty may play.

*May be secured at:

Lakeshore Equipment Co., Inc., 6036 Claremont Avenue, Oakland, CA 94618
Marie's Educational Materials, 195 South Murphy St., Sunnyvale, CA 94086
Department stores and educational supply stores carry these games also.

LIST OF AUDIO-VISUAL RESOURCES

LANGUAGE

Films

SMP-816	Build Your Vocabulary

Filmstrips

SFS-15	Apostrophe
SFS-849	Punctuation: Comma and Semicolon
SFS-850	" Colon, Dash, Parenthesis and Quotation Mark
SFS-851	" Examples and Exercises
SFS-729	Phonics in Reading and Spelling: Short Vowels
SFS-732	" " Story of A, E, and O
SFS-734	" " Story of Ch and Sch
SFS-735	" " Story of F and Ph
SFS-736	" " Story of L and Controller L
SFS-737	" " Story of Sh
SFS-738	" " Story of Th
SFS-739	Fun With New Words: Vocabulary
SFS-1390	Speaking of Language, Part I
SFS-1391	Speaking of Language, Part II
SFS-1757	Sentence Parts: Subjects -- Simple and Complete
SFS-1758	" " Predicates With Complements and Objects
SFS-1759	" " Phrases
SFS-1760	" " Clauses

COMPOSITION

Mechanics of Composition

Films:

SMP-523	Read Before You Write
SMP-670	The Weapons of Gordon Parks
SMP-824	Effective Writing: Research Skills
SMP-826	" " Revise and Improve
SMP-827	" " Learning from Advertising Language
SMP-943	The Critic
SMP-1018	Story of a Writer

Filmstrips:

SFS-739	Fun With New Words:	Vocabulary
SFS-844	Paragraph:	The Paragraph Sense
SFS-845	"	Developing a Topic
SFS-846	"	Unity and Coherence
SFS-847	"	Transitions and Connectives
SFS-852	Composition:	Organizing an Outline
SFS-853	"	Writing an Opening Paragraph
SFS-854	"	Writing Paragraphs
SFS-855	"	Editing and Revising
SFS-856	Writing and Revising:	Title and Opening Sentence
SFS-857	" "	Body of Composition
SFS-858	" "	Body and Closing Sentence
SFS-859	" "	Revising and Editing
SFS-2117	How to Write Reports:	Book Reports

Resources to Inspire Writing

Films:

SMP-349	Leo Beuerman
SMP-466	Creative Hands
SMP-467	Right On -- Be Free
SMP-523	The Deer in the Forest
SMP-530	Fog
SMP-612	My Old Man
SMP-613	Discussion of My Old Man
SMP-655	Walk in My Shoes, Part I
SMP-656	Walk in My Shoes, Part II
SMP-682	Still Waters
SMP-739	Fall River Legend
SMP-750	Junkdump
SMP-759	Being
SMP-761	Differences
SMP-764	Garden Party

SMP-924	Great Themes of Literature Series:		Authority and Rebellion
SMP-925	"	"	Conscience and Conflict
SMP-926	"	"	Crime and the Criminal
SMP-927	"	"	Heroes and Cowards
SMP-928	"	"	Man and Woman
SMP-929	"	"	Power and Corruption
SMP-947	Searching for Values Series:		The Fine Art of Aggression
SMP-948	"	"	I Who Am, Who Am I?
SMP-949	"	"	Loneliness and Loving
SMP-950	"	"	Love to Kill

SMP-953	Searching for Values Series:	Pride and Principle
SMP-954	" "	The Right to Live, Who Decides?
SMP-955	" "	A Sense of Purpose
SMP-956	" "	Spaces Between People
SMP-958	" "	Violence --Just for Fun
SMP-959	" "	When Parents Grow Old
SMP-960	" "	Whether to Tell the Truth

SMP-971 Two Towns: Gubbio in Italy and Chillicothe in Ohio
SMP-1007 Helen Keller
SMP-1011 Transportation: Master or Servant?
SMP-1012 Environment: How Fine a Place?
SMP-1013 Poverty
SMP-1014 Cities and the Suburbs

Filmstrips:

SFS-1741 Images of Man: Voyages of Self-Discovery
SFS-1653 Prejudice, Part I
SFS-1654 Prejudice, Part II

Slide Sets:

SS-33 Man Against Man: A Study in Aggression and Conflict, Part I & II
SS-35-52 World's Art Program Series

LITERATURE

Films

SMP-325 The Truth of Fiction
SMP-328 Literature: Legacy for the Future
SMP-601 Great Expectations, Part I
SMP-602 Great Expectations, Part II
SMP-625 The Greek Myths, Part I
SMP-626 The Greek Myths, Part II
SMP-627 The Lady or the Tiger?
SMP-628 The Lady or the Tiger? Discussion of . . .
SMP-629 The Novel, What It Is
SMP-632 Show and Shakespeare, Part I
SMP-633 Show and Shakespeare, Part II
SMP-634 Show and Shakespeare, Part III
SMP-635 The Theater
SMP-638 Reading and Critical Thinking
SMP-653 Haiku
SMP-818 Choosing Books to Read

SMP-820	Developing Reading Maturity:	The Mature Reader
SMP-821	" "	Critical Evaluation
SMP-822	" "	Understanding Style
SMP-823	" "	Comparative Reading

SMP-1007 Helen Keller

Filmstrips

SFS-218 Introduction to Shakespeare

SFS-836 Understanding Poetry: Rhythm in Poetry
SFS-837 " " Sound Effects in Poetry
SFS-838 " " Figures of Speech
SFS-839 " " How to Write a Poem
SFS-840 " " Stanza Forms and Forms of Verse
SFS-841 " " Getting the Meaning from Poetry

SFS-1396 The World of Mark Twain, Part I
SFS-1397 The World of Mark Twain, Part II
SFS-1398 and 99 What is Drama?
SFS-1406 The Poetic Experience: What is Poetry?
SFS-1407 The Poetic Experience: A Closer Look
SFS-1414 The Victorian Age: Change and Conflict
SFS-1415 The Victorian Age: The Novel and Charles Dickens
SFS-1430 Mythology is Alive and Well, Part I
SFS-1431 Mythology is Alive and Well, Part II
SFS-1715 The American Theatre (Late 18th-Early 19th Century)
SFS-1716 The American Theatre (19th Century, 1826-1850)
SFS-1776 Introduction to Ancient Greek Theatre, Part I
SFS-1777 Introduction to Ancient Greek Theatre, Part II

SFS-1904 Modern American Literature, Part I
SFS-1905 " " , Part II
SFS-1906 " " , Part III

SFS-2055 Myths and Legends Series: Orpheus and Eurydice
SFS-2056 " " King Midas
SFS-2057 " " Wanderings of Hercules
SFS-2058 " " Labours of Hercules
SFS-2059 " " Jason and the Golden Fleece
SFS-2060 " " Baucis and Philemon
SFS-2061 " " Theseus and Minotaur
SFS-2062 " " Daedalus and Icarus
SFS-2063 " " The Trojan War
SFS-2064 " " Perseus and Andromeda

SFS-2065 Drama of Classical Greece: Part I
SFS-2066 Drama of Classical Greece: Part II

CASSETTES AVAILABLE FROM SCHOOL LIBRARIES

The Essence of Poetry
The Poetry of Carl Sandburg
The Poetry of Langston Hughes
Readings from a Frost Primer

Robert Frost Reads His Poetry
Sandburg on Lincoln
Charles Dickens
Dickens Christmas Carol
Great Expectations

Mark Twain: Selections from Life on the Mississippi
A Connecticut Yankee in King Arthur's Court, Parts I and II
Dramatic Highlights from Tom Sawyer
Dramatic Highlights from Huck Finn

Dramatic Highlights from Don Quixote of La Mancha
Dramatic Highlights from Good-Bye Mr. Chips
Dramatic Highlights from The House of Seven Gables
Dramatic Highlights from Jane Eyre

Dramatic Highlights from Kidnapped, Parts I and II
Dramatic Highlights from 1984
Dramatic Highlights from Ramona
Dramatic Highlights from The Big Sky
Dramatic Highlights from The Last of the Mohicans

Dramatic Highlights from The Red Badge of Courage
Dramatic Highlights from Little Women
Gulliver's Travels
Moby Dick
The Nazarene

Science Fiction in Our Time
Ernest Hemingway Reading
A Farewell to Arms
For Whom the Bell Tolls
Sounder

The Pit and the Pendulum
Dramatic Highlights from Man Without a Country
Dramatic Highlights from The C Chute
Dramatic Highlights from To Build a Fire

Teacher's Resources:

Interdisciplinary Teaching
The Multi-Media Approach
Approaches to Subject Matter
Inductive Learning

APPENDIX Q

A NOTE ON PLAGIARISM

Plagiarism is the dishonest use of the work of others.

Few students in composition courses plagiarize deliberately; that is, few copy, with conscious dishonesty, another student's theme, or a passage from a book or magazine. But a number of students, feeling the pressure of regular working assignments, and actually confused about the legitimate use of materials may be tempted to "borrow" sentences and patterns of ideas, or to "get help" on a theme, unless the whole concept of plagiarism is clarified for them. It is the purpose of this note to make clear what plagiarism is and how it can be avoided.

Plagiarism means presenting, as one's own, the words, the work, or the opinions of someone else. It is dishonest, since the plagiarist offers, as his own, for credit, the language or information, or thought for which he deserves no credit. It is unintelligent, since it defeats the purpose of the course -- improvement of the student's own powers of thinking and communication. It is also dangerous, since penalties for plagiarism are severe; they commonly range from failure on the paper to failure in the course; in some institutions the penalty is dismissal from college.

Plagiarism occurs when one uses the exact language of someone else without putting the quoted material in quotation marks and giving its source. (Exceptions are very well-known quotations from the Bible or Shakespeare, for example.) In formal papers, the source is acknowledged in a footnote; in formal papers, it may be put in parentheses, or made a part of the text: "Robert Sherwood says, ..." This first type of plagiarism, using without acknowledgment the language of someone else, is easy to understand and to avoid: when a writer uses the exact words of another writer, or speaker, he must put those words in quotation marks and give their source.

A second type of plagiarism is more complex. It occurs when the writer presents, as his own, the sequence of ideas, the arrangement of material, the pattern of thought of someone else, even though he expresses it in his own words. The language may be his, but he is presenting as the work of his brain, and taking credit for, the work of another's brain. He is, therefore, guilty of plagiarism if he fails to give credit to the original author of the pattern of ideas.

This aspect of plagiarism presents difficulties because the line is sometimes unclear between borrowed thinking and thinking which is our own. We all absorb information and ideas from other people. In this way we learn. But in the normal process of learning, new ideas are digested; they enter our minds and are associated and integrated with ideas already there; when they come out again, their original pattern is broken; they are re-formed and re-arranged. We have made them our own. Plagiarism occurs when a sequence of ideas is transferred from a source to a paper without the process of digestion, integration, and reorganization in the writer's mind, and without acknowledgment in the paper.

Students writing informal themes, in which they are usually asked to draw on their own experience and information, can guard against plagiarism by a simple test. They should be able to honestly answer NO to the following questions:

1. Have I read anything in preparation for writing this paper?

2. Am I deliberately recalling any particular source of information as I write this paper?

3. Am I consulting any source as I write this paper?

If the answer to these questions is NO, the writer need have no fear of using sources dishonestly. The material in his mind, which he will transfer to his written page, is genuinely digested and is his own.

The writing of a research paper presents a somewhat different problem, for here the student is expected to gather material from books and articles read for the purpose of writing the paper. In the careful research paper, however (and this is true of term papers in all high school classes and in college), credit is given in footnotes for every idea, conclusion, or piece of information which is not the writer's own, and the writer is careful not to follow closely the wording of the sources he has read. If he wishes to quote, he puts the passage in quotation marks and gives credit to the author in a footnote; but he writes the bulk of the paper in his own words and his own style, using footnotes to acknowledge the facts and ideas he has taken from his reading. (Understanding and Using English, Newman and Genevieve Birk)

The information below shows ways in which plagiarism occurs:

Here is a long direct quote from Jacques Barzun's Teacher in America:

> Above the beginner's level, the important fact is that writing cannot be taught exclusively in a course called English composition. Writing can only be taught by the united efforts of the entire teaching staff. This holds good of any school, college, or university. Joint effort is needed, not merely to "enforce the rules"; it is needed to insure accuracy in every subject. How can an answer in physics or a translation from the French or an historical statement be called correct if the phrasing is loose or the key word wrong? Students argue that the reader of the paper knows perfectly well what is meant. Probably so, but a written exercise is designed to be read; it is not supposed to be a challenge to clairvoyance.

The following is an acceptable summary:

> In any school, composition can be taught effectively only if accurate writing is required in all courses. Whether in English or in Physics, French or history, written exercises should express points clearly. They should not be a "challenge to clairvoyance."

Notice that in only one instance is the author's exact wording used and that this phrase is enclosed in quotation marks.

The following passage, on the other hand, is an example of plagiarism:

Above a beginning level, composition cannot be taught exclusively in English courses. It requires the efforts of the entire teaching staff of any school. Joint effort is necessary to insure accuracy in all courses. Answers in physics, French or history cannot be called correct if the phrasing is inaccurate. A reader may know what is meant, but an exercise should not be a challenge to his clairvoyance.

Notice that in the preceding example, many phrases have been taken directly from the source without any indication that they are borrowed. To make use of source material in this way is dishonest, since, in effect, it means claiming another person's writing as your own.

No sharp line can be drawn with regard to the number of words in exact sequence that will be considered plariarism. A complete sentence may not be considered plagiarism if it is common idiom; e.g., Columbus discovered America. A phrase as short as two words may be, if it is not common idiom. For example:

Original text: Tolstoy exposes his created men and women to the terrible ambiguity of an immediate experience.

Plagiarism: Tolstoy's characters are thus faced, as it were, with the terrible ambiguity of an immediate experience and their reactions to these situations provide the action of his novels.

Plariarism also includes the simple mechanical modification of another's writing; e.g., replacing a word or dropping or replacing words here and there. Two examples of mechanical modification are:

Original text: We, the people of the United States, in order to form...

Plagiarism: We the people of these United States, in order to create a more perfect Union, establish Justice, ensure Domestic

more perfect union and establish justice, ensure internal

Tranquility, for the common Defense, promote the general

peace for external security,

Welfare, and secure the Blessings of Liberty to ourselves
and secure Liberty to ourselves

and our Posterity, do ordain and establish this Constitution
and our descendants, do ordain this Constitution

for the United States of America.

Original text: The Music for String Instruments, Percussion, and

Plagiarism: Bartok's Music for Strings, Percussion, and

Celeste is the only one of Bartok's orchestral works to
Celeste is the only one of his orchestral works which

display the integrative processes that characterize the
displays the integrative process which is characteristic

Fourth and Fifth Quartets and other scores of the period.
of such scores of the period as the Fourth and Fifth Quartets

APPENDIX R

LITERATURE DEALING WITH MINORITY GROUPS

The following lists were compiled to aid the teacher in incorporating minority literature into the English program. These titles are suggested for use in the junior high school. The teacher should select those titles most appropriate to his grade level. The lists are not by any means complete, but are meant to serve as a guide for expanding the literature program in the junior high school.

AMERICAN INDIAN LITERATURE FOR THE JUNIOR HIGH SCHOOL

Author	Title
Nonfiction:	
Bennett, Kay	Kaibah
Blassingame, Wyatt	Osceola, Seminole War Chief
Blassingane, Wyatt	Sacagewea, Indian Guide
Clark, Electa	Osceola, Young Seminole Indian
Glubock, Shirley	Art of the North American Indian
Fiction:	
Baker, Betty	Walk the World's Rim
Borland, Hal	When the Legends Die
Buff, Mary	Kemi, An Indian Boy Before the White Man Came
Duncan, Lois	Season of the Two-Heart

MEXICAN-AMERICAN LITERATURE FOR THE JUNIOR HIGH SCHOOL

Author	Title
Nonfiction:	
Baker, Nina B.	Jaurez, Hero of Mexico
Barlow, Genevieve	Latin American Tales
Bauer, Helen	California Mission Days
Bauer, Helen	California Rancho Days
Brenner, Anita	The Boy Who Could Do Anything
Cleland, Robert	From Wilderness to Empire
Gudde, Erwin C.	California Place Names

MEXICAN-AMERICAN LITERATURE FOR THE JUNIOR HIGH SCHOOL (continued)

Author	Title
Resnick, Seymore	Spanish-American Poetry: A Bilingual Selection
Ross, Patricia F.	In Mexico They Say
Toor, Frances	Treasury of Mexican Folkways
Trevino, Elizabeth B. de	My Heart Lies South
Trevino, Elizabeth B. de	Where the Heart Is

Fiction:

Brenner, Anita	Timid Ghost or: What Would You Do With a Sackful of Gold?
Clark, Ann N.	Paco's Miracle
Coatsworth, Elizabeth	Noble Doll
Du Soe, Robert C.	Three Without Fear
Erdman, Loula, G.	My Sky Is Blue
Garthwaite, Marion	Mario, A Mexican Boy's Adventures
Gates, Doris	Blue Willow
Krumgold, Joseph	And Now, Miguel
Lampman, Evelyn	Tilted Sombrero
O'Dell, Scott	Black Pearl
Olson, Gene	Bucket of Thunderbolts: A Sports Car Racing Adventure
Politi, Leo	Juanita
Politi, Leo	Pedro, the Angel of Olvera Street
Politi, Leo	Song of the Swallows
Stinetorf, Louise A.	Charm for Paco's Mother
Trevino, Elizabeth B. de	Nacar, The White Bear
Whitney, Phyllis	Long Time Coming
Young, Bob	Across the Tracks

NEGRO LITERATURE FOR THE JUNIOR HIGH SCHOOL

Author	Title

Nonfiction:

Bontemps, Arna W.	Frederick Douglass: Slave Fighter, Freeman

NEGRO LITERATURE FOR THE JUNIOR HIGH SCHOOL (continued)

Bontemps, Arna W.	Story of the Negro; 3rd ed.
Buckmaster, Henrietta	Flight to Freedom
Campanella, Roy	It's Good to Be Alive
Clayton, Edward	Martin Luther King: The Peaceful Warrior
Cultural Exchange Center	Prints by American Negro Artists
Dunbar, Paul L.	Complete Poems
Durham, Philip	Adventures of the Negro Cowboys
Eaton, Jeanette	Trumpeter's Tale: The Story of Young Louis Armstrong
Gould, Jean	That Dunbar Boy
Hardwick, Richard	Charles Drew: Pioneer in Blood Research
Newman, Shirlee P.	Marian Anderson: Lady From Philadelphia
Ripley, Sheldon N.	Matthew Henson: Arctic Hero

Fiction:

Blanton, Catherine	Hold Fast to Your Dreams
Colman, Hila	Classmates by Request
Marshall, Catherine	Julie's Heritage
Means, Florence	Great Day in the Morning
Wier, Ester	Easy Does It

APPENDIX S

BIBLIOGRAPHY: REFERENCE MATERIALS FOR THE TEACHER

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